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SRI KALIDASA'S

Raghuvamsa Mahakavya

CANTO 13

महाकवि श्री कालिदासविरचिते

रघुवंशमहाकाव्ये

दण्डकाप्रत्यागमनो नाम त्रयोदशः सर्गः

With English Translation,
Exhaustive Notes, Appendix etc.

BY

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the observance of धर्म as laid down in Smritis and Dharma Sutras. He also seems to have enjoyed the patronage of kings throughout his life.

The works that are generally accepted as the genuine productions of Kalidasa are the two Mahakavyas-Raghuvamsa and Kumara-Sambhava, one Khandakavya-the Meghadutam and the 3 Dramas-Malavikagnimitram, Vikramorvasiyam and Sakuntalam. Some include the Khandakavya-Ritusamhara also among his genuine works.

Among the famous five best Mahakavyas in Sanskrit (पञ्चमहाकाव्यानि), रघुवंश is counted as the first. (The other four are - कुमारसंभवम् of Kalidasa किरातार्जुनीयम् of Bharavi शिशुपालवधम् of Magha and नैषधीयचरितम् of Sri Harsha). In this work the poet has given an account of 29 kings of the Solar Dynasty in nineteen cantos beginning from Dilipa and ending with Agnivarna who died without issue, leaving his pregnant wife. Of these, the lives of Dilipa, Raghu, Aja, Dasaratha, Rama, Kusa, Atithi, and Agnivarna are narrated at some length while those of others are dealt with very briefly without giving details. The poem ends abruptly with the death of Agnivarna and the crowning of his pregnant wife.

THE PLOT AND SENTIMENT.

One defect that may be pointed out in रघुवंश is the lack of a single well-knit plot. Here the plot is rather a collection of disconnected events from the lives of a large number of kings which do not provide any continuity, but the events are selected and presented by the poet in such a manner that they contribute to rouse, sustain and develop the predominent sentiment (अङ्गीरसः) of धर्मवीर

and also develop other sentiments like शृङ्गार, करुण, अद्भुत etc. to a limited extent (अङ्गरस), keeping always an eye on the steady progress of the main sentiment. Thus the unity of the plot, which is after all only a means to rouse the feelings in a pleasurable manner, is obtained through the unity of sentiment. In fact, the large variety of incidents and topics from the lives of different persons provide a better scope for the play of the poet's high-soaring imagination and make the work a facinating one.

Moreover, there are some common characteristics to all the kings of the Solar Dynasty which are mentioned by the poet at the beginning of the work in four Slokas-

"सोऽहमाजन्मशुद्धानामाफलोदयकर्मणाम् ।
आसमुद्रक्षितीशानामानाकरथवर्त्मनाम् ॥

यथाविधि हुताग्नीनां यथाकामार्चितार्थिनाम् ।
यथापराधदण्डानां यथाकालप्रबोधिनाम् ॥

त्यागाय संभृतार्थानां सत्याय मितभाषिणाम् ।
यशसे विजिगीषूणां प्रजायै गृहमेधिनाम् ॥

शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम् ।
वार्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम् ॥

रघूणामन्वयं वक्ष्ये "

These traits which are developed in the body of the poem with reference to various kings, either briefly or in detail, also provide a kind of unity to the plot and contribute for the development of धर्मवीर consistently.

The Pilgrimage of Dilipa to Vasistha's Asrama, his serving of the divine cow Nandini and his test by her are the incidents selected in Dilipa's life for elaborate treatment with graphic descriptions and fine word-pictures

of absorbing beauty. The sentiment of धर्मवीर predominates in this part while feelings like affection, devotion, pity, wonder etc. are roused in appropriate manner. In the life of Raghu, his encounter with Indra, his Digvijaya ending with the performance of Visvajit Yaga. and his liberal gift to Kautsa, the desciple of Varatantu, form the subject matter for detailed narration which. along with धर्मवीर also develop युद्धवीर and दानवीर in a thrilling manner. With regard to Aja, son of Raghu, his trip to the capital of Vidarbha, the Svayamvara of Indumati, his marriage with her and his fight with rival kings and his lamentation over her death in the prime of youth when their son Dasaratha was only a small child, are the events described in detail wherein the sentiments of शृङ्गार, वीर and करुण are developed most effectively. Raghu's practice of मोक्षधर्म and वसिष्ठ's advice to Aja not to give way to sorrow, give rise to शान्त। In Dasaratha's life, his hunting expedition ending with the killing of a hermit youth unwittingly and receiving a curse from his father is described with unsurpassed beauty.

In the next six cantos the story of Rama is narrated. His journey to Mithila, the killing of ताटका and his encounter with Parasurama are described at some length in the eleventh canto. In the twelfth, the whole story of Rama from विच्छिन्नपट्टाभिषेक in अयोध्याकाण्ड to रावणवध in युद्धकाण्ड is condensed in just 104 small verses as if the poet wanted to avoid competition with Valmiki, and the minor event of Rama's return journey to Ayodhya from Lanka is taken up for elaborate description in the thirteenth canto. Here we find the flight of the poet's imagination at its best. The fourteenth canto is charged with conflicting emotions in the narration of the tragic event of Sita's exile and the

pathetic sentiment is well developed. After this, very few events have been described with some detail. They are the desecription of the deserted city of Ayodhya after Rama's departure, the जलक्रीडा of Kusa in the sixteenth canto, the good administration of the country by Atithi in the seventeenth and the most voluptuous life of Agnivarna and its evil consequences in the nineteenth canto. In all these descriptions we find the undercurrent of धर्मवीर which started from the beginning of the first canto flowing uniterruptedly till the very last verse in the wrok describing the coronation of Agnivarna's pregnant queen and her just rule— " राज्ञी राज्यं विधिवदशिषद्भर्तुरव्याहताज्ञा ".

THE POETIC MERITS OF 13TH CANTO

This canto begins with the return journey of Rama from Lanka to Ayodhya with Sita, Lakshmana. Sugriva, Vibhishana and their followers in the aerial car पुष्पक. Under the pretext of giving an account of Rama's conversation with Sita in private, Kalidasa gives graphic descriptions and word pictures of various objects of nature and persons on the route as seen from a vehicle moving at high speed through the sky at various altitudes. These descriptions bring out the beauty of nature in all its splendour and produce a thrill in the reader's heart. The poet also gives in this canto the reminiscences of Rama of some touching incidents which he experienced in the company of and in separation from Sita. These reminiscences and the noble sentiments of love, respect, devotion, patriotism etc. that are expressed here, lift the thoughts of the reader to a higher plane. The whole journey is described with some dramatic effect that the places and objects follow one after another in succession like the scenes in a drama and

the last scene where the loving brothers meet after long separation and the fine sentiments and elevating thoughts expressed therein leave a lasting impression of admiration, wonder and respect. In short we find in this canto the genius of Kalidasa discovering the manifoid beauties of Nature and the finest sentiments of man and expressing them in the best possible language. A good estimate of the merits of this canto can be had from the following quoted lines. In this canto Kalidasa's poesy rises to the highest, reminding one of the memorable words of Shakespear.

'The poet's eye in a fine frenzy rolling,
Doth glance from heaven to earth,
from earth to heaven'.

Nature unfolds herself in manifold colours to the poetic vision. The sea and its grandeur, the sea shore with its foliage and breeze, the hills and dales, the rivers and rivulets. the woods and meadows, the cottages of sages and saints whose ideal is plain living and high thinking, the austere life of hermits proof to temptations. not omitting the short comings of some of them, the language of animals and plants, the reverential devotion of an younger brother to the elder and his wife and above all the blissful love of a married pair fortified in confidence pictured in this chapter reveal a genius adept discovering the naked beauties of Nature and the finest sentiments of man".

A CRITICAL SUMMARY OF THE CANTO.

After fufilling his mission in Lanka. Rama who is an incarnation of Vishnu, starts for his return to Ayodhya in the aerial car Pushpaka. His beloved wife Sita who is just re-united with him after the fire-test, is sitting by his side.

His brother Lakshmana, the monkeys and Rakshasas led by Sugriva and Vibhishana are also accompanying Rama in that Vimanaratna. The last verse of canto twelve runs thus—

"रघुपतिरपि जातवेदोविशुद्धां प्रगृह्य प्रियां
प्रियसुहृदि विभीषणे संक्रमय्य श्रियं वैरिण: ।
रविसुतसहितेन तेनानुयात: ससौमित्रिणा
भुजविजितविमानरत्नाधिरूढ: प्रतस्थे पुरीम् " ।।

When the Vimana starts flying through the sky from South to the North beginning from Lanka, the first object that strikes the eye is the ocean. Seeing it, Rama begins to talk to Sita in private. In this confidential talk Rama draws the attention of his beloved to nature's beauty and recounts some memorable incidents from his life both in separation and in the company of Sita. He further expresses his deep love for her in so many ways as if to remove the lingering doubts, if any, in her mind as a result of his rude behaviour a little while ago.

DESCRIPTION OF THE OCEAN.

Rama first draws the attention of Sita to the beauty of the blue waters of the wide ocean divided by the long white dam got constructed by him. Looked from above it must really be a grand sight and the poet makes it more impressive by comparing it to the blue sky in autumn divided by the milky way. The reference to this dam at the outset would impress upon Sita how much trouble he had taken to redeem her. Then he tells Sita that the ocean was enlarged by his ancestors, the sons of Sagara when they dug the earth for the sake of the sacrificial horse let loose by their father wishing to perform अश्वमेध sacrifice and taken away by Kapila to the Nether world.

This he says to impress on her that the ocean is fit to be worshipped by them.

The rays of the sun draw water from the sea which form the rain-giving clouds. Various kinds of wealth like pearls, corals, water animals, gems etc. multiply in the ocean. It bears the submarine fire within though that fire consumes its water. It has also given birth to the moon which gladdens the hearts of all. Thus the ocean is a great benefactor.

Then the ocean is compared to Vishnu in so far as the forms of both are incomprehensible in respect of their shape and size. Both the ocean and Lord Vishnu assume different phases at different times and the bodies of both have spread in all directions. They remain for ever with no decay or death. Even at the time of deluge the ocean existed and Lord Narayana sleeps on his waters after absorbing the worlds within him. He is a refuge to those in distress. Many mountain took refuge in him when Indra cut off the wings of mountains. When the earth was lifted from the under world, this ocean provided her face with a temporary veil with his clear waters. Thus the ocean is very ancient, noble, generous, and kind in its subtle divine form (अधिदेवता) while in its visible gross body, it is vast and everchanging having fresh look at every change

Many rivers fall into the ocean and its waves go up through the mouths of these rivers. This is a beautiful sight from above and the ocean is fancied as kissing his many wives of rivers simultaneously. This fancy has added significance when expressed by a lover to his sweet-heart in confidential talk.

In the next four verses Rama describes some beautiful aspects of the ocean as seen from above. Huge crocodiles and whales in the shape of elephants suddenly come up spliting the foams. The serpants that have come out for the breeze and are lying on the shore are identified by the gems on their hoods shining brightly by the contact of the sun's rays. Living conches that are scattered on the red coral reefs by the force of the tides get themselves entangled in the pointed shoots of corals and extricate themselves with great difficulty, A cloud that has come close to the waters of the ocean is rotated by the speed of the whirlpool. This provides a grand sight which reminds Rama of the ocean being churned by the Manthara mountain.

The sea-shore at a distance is now cited in a semi-circular shape with the row of Tamala and Tali forests seen like a black line on it. Now the sea resembles an iron wheel and the shore with the black line of forests look like rust formed at the edge of the wheel. The coastal breeze enters the Vimana carrying the dust of Ketaka flowers which provide the cosmetics to Sita's face, As a lover adept in pleasing his sweetheart by clever speech Rama addresses Sita as आयताक्षि and expresses his desire to kiss her bimba like lower lip. By this time the Vimana has reached the sea-shore abounding in aricanut trees and heaps of pearls scattered on the sand banks. Thus ends the description of the ocean which gives a graphic account of the beauty, majesty, dignity and grandeur of the ocean both in its gross and subtle forms. Here we also get a glimpse into the feelings of just pride, devotion, respect, love etc., that are roused in the mind of Rama on seeing the different phases of the ocean. One of the reasons for the special appeal of Kalidasa's descriptions is his mingling of

external nature with human feelings. The picture such as the dam dividing the ocean, the cloud rotating just above the surface of the water in the middle of the ocean, the living conches extricating themselves from the shoots of the corals are so impressive that they linger in our mind for a very long time.

After crossing the ocean the Vimana flies over the land at very high speed. Rama asks Sita to look back on the way in order to enjoy the sight of the earth appearing to issue forth from the sea which is receding. This is a sight that can be enjoyed only in an aerial trip and it is really a wonder how Kalidasa's imagination could picture it so accurately while there was no possibility of his having travelled through the sky. Rama directs the Vimana to fly at different altitudes to experienee the varied weather conditions. Drops of perspiration collects on Sita's cheeks when it comes near the earth but they are dried up by the cool breeze when the Vimana suddenly goes up to high altitude. The cool breeze carrying the particles of water from the waves of आकाशगङ्गा and fragrant with the rut of Indra's elephant is really enjoyable. Sometimes the aerial car travels through the clouds when Sita puts her hand out of the window to touch them.

RAMA'S REMINISCENCES : JANASTHANA

The ascetics formerly residing in Janasthana who left the place being tortured by Khara and other Rakshasas, have come back and are constructing new cottages on their respective sites Now Janasthana is free from trouble. By saying this Rama is indirectly refering to the killing of the fourteen thousand Rakshasas by him singlehanded. Pointing out an elevated ground below, he tells Sita that

one of her anklets slipped from the foot while she was being carried away by Ravana was discovered by him here lying on the ground silent as if due to the sorrow of separation from her foot.

Rama further tells her how he was lamenting and roaming about in the forest searching for her and how even the animals and plants sympathised with him and showed the direction to which she was taken, by gestures. The deer stopped eating grass and looked towards the south raising their eye-lashes while the creepers bent their branches low in that direction. Here the reaction of Sita when her abduction is mentioned is beautifully suggested by the address 'भीरु'.

MOUNT MALYAVAN

By this time the tall peak of Mountain Malyavan is seen emerging as if from nowhere in front of the Vimana (आविर्भवति) । The sight of this mountain where Rama spent the rainy season in separation brings to his mind those sorrowful days which he spent shedding tears. As Kalidasa himself says in Meghaduta, the sight of the clouds made Rama's pangs of separation unbearable "मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे" । He tells Sita that here he shed tears along with [the first showers from the clouds. The smell of the ponds battered by rains, the half-open Kadamba flowers and the pleasant notes of the peacocks—all characteristics of the rainy season became unbearable to him in her separation. He then tells her how he remembered her tight embrace with a shivering body when the sound of thunders reached the interior of the caves and the remembrance of that pleasure now made his life miserable. The fresh red Kandala

flowers blossomed by the contact of vapour rising from the ground drenched by showers reminded him of Sita's eyes rendered red by smoke on the marriage day and this thought naturally pained him in separation. It is a common experience that similar objects revive the memory of past associations and torment the mind in their absence.

THE PAMPA LAKE

The lake Pampa and its surroundings constitute perhaps the most beautiful spot in Dandaka forest, Valmiki has lavished his poetic fancy in describing the lake and its surroundings as well as the violent agitation of Rama's mind on his arrival there. In just three verses (put in Rama's mouth) Kalidasa has given an effective word-picture of the lake and Rama's pathetic plight on its banks. Rama points to the crystal waters of the lake surrounded by overhanging cane plants and the swans floating on the water and says that his eyes are delighted to see those waters far below. His eyes seem to drink the waters like a traveller would voraciously drink water to quench his thirst to relieve the fatigue of his journey. Here, says Rama to Sita, he viewed the united couples of चक्रवाक birds with great longing in her absence. They roused a kind of jealousy in his heart and that made him almost mad with passion. In that state (उन्मादावस्था), he says pointing to the branch of an Asoka bending with bunches of flowers, that he attempted to embrace it thinking that he had got her (Sita); but was prevented by Lakshmana who also wept on seeing his plight. Now that Rama is enjoying the company of Sita, these thoughts of the sorrows experienced in the past only add to his pleasure -" भूतानि दुःखान्यपि दण्डकेषु संचिन्त्यमानानि सुखान्यभूवन्" ।

PANCHAVATI

Now the Vimana comes above Panchavati, a place on the bank of the river Godavari where Rama had lived with Sita and Lakshmana happily for a long time. From here onwards Rama's reminiscences are all happy and elevating. The swans of Godavari fly in rows towards the Vimana as if to greet Sita on hearing the jingling noise of the bells attached to the aerial car. The birds, animals and plants at Panchavati are all well-acquainted with Sita who had reared them with affection. The deer look at the Vimana lifting their faces. Rama says that he has delighted to see Panchavati where every object brings happy memories to his mind. There are the young mango plants to which she used to pour water even though she was not accustomed to do such hard labour, The whole atmosphere here is charged with tender feelings of love and affection. Rama cannot forget the happy moments that he spent in the company of his beloved in the cool secluded creeper bowers on the bank of the sacred river Godavari He tells Sita that he remembers how, after his return from hunting he used to sleep placing his head on her lap and relieving himself of the fatigue by the breeze coming from the waves of Godavari. Fortunate indeed are those who can talk in private like this.

ASRAMAS OF GREAT SAGES—AGASTYA

The Vimana has now come above the Asrama of the great sage Agastya at whose bidding Rama formerly settled down at Panchavati. Rama refers to him with great reverence He is a powerful sage who has punished many wrong-doers and has helped the world in many ways. Rama refers to the punishment he gave to Nahusha who misbehaved when he was elevated to the post of Indra.

Agastya has two forms—one the human form with which he resides in the Asrama observing austerities and another the form of a star in the sky which purifies the muddy waters of lakes and rivers in autumn. The smoke from the sacrificial fires of Agastya carrying the smell of the sacred offerings rise up and reach the path of the Vimana. Rama inhales it with faith and piety and says that he has been freed from impurity and his soul attains lightness. Kalidasa's faith in the efficacy of Homa and such other Vedic rites performed by competent men is revealed here.

SATAKARNI'S WEAKNESS

The lake under the waters of which the once great ascetic Satakarni is now sporting with five nymphs, is seen surrounded by thick forests like the moon seen through the middle of dark clouds. This is a beautiful simile. Formerly this sage शातकर्णि did perform severe penance roaming in the company of animals living on mere grass. Indra got afraid on his motive and brought him under the influence of five celestial damsels with whom he now spends his time in the mansion built inside the lake. This is one of the few ascetics in Dandaka forest who fell a prey to the seductive charms of the nymphs sent by Indra. He is now enjoying a musical concert and the sound of the tabor is heard in the Vimana.

SUTIKSHNA DOING पञ्चाग्नितपः

In contrast to Satakarni here is another sage, Sutikshna (very sharp) by name but gentle in behaviour, whom the graceful sportive gestures of the celestial damsels accompanied by side-glances, smiles and the display of half-exposed hips could not corrupt and who is now doing

Panchagni Tapas standing in the midst of four blazing fires and fixing his eyes on the sun in summer. His view of the sun is interrupted by the aerial car and recognising Rama, he waves his right hand to greet him. He then accepts the salutation of Rama by a nod of his head on account of his vow of silence and again fixes his eyes on the sun now free from obstruction of the Vimana. While in Dandaka, Rama had met Sutikshna twice and it was he who directed him to Agastya. But for his hurry to meet Bharata, Rama would have certainly got down and paid his respects to Agastya and Sutikshna. Such was his regard for them.

THE ASRAMA OF SARABHANGA

Rama then points out to Sita the holy penance grove of the great sacrificer Sarabhanga who, having worshipped fire with sacrificial offerings for a long time, finally consigned his body also, sanctified by Mantras, into that sacred fire. Rama with Sita and Lakshmana was actually a witness of this event when, from the ashes of the body arose a shining divine form which went up to ब्रह्मलोक. Sarabhanga was famous for his hospitality. His penance-grove was a refuge to all. Even after his departure, the trees in the Asrama receive the guests giving shelter under their shade and bearing plenty of excellent fruits for their food. Thus the hospitality of the sage is continued by the trees as by virtuous sons.

CHITRAKUTA

Chitrakuta is the place where Rama spent some happy days with Sita in the cottage built by Lakshmana. The hill with clouds settling on its top and the mouths of caves resounding with the noise of rivulets arrests the eyes of Rama. It looks majestic like a haughty bull with mud

sticking to its horns after the butting sport. The river Mandakini flowing by the side of the hill with its clear stream appearing small from a long distance present to Rama's mind the picture of a string of pearls put round the neck of Mother Earth, when seen from above. He then draws Sita's attention to a well grown Tamala plant near the hill and reminds her how, in the course of their love-sports, he arranged its fragrant sprout as an ornament over her ear beautifying the cheek

PENANCE-GROVE OF ATRI AND ANASUYA

Now the Vimana has come over the penance forest of the great sage Atri which exhibits its superior glory through the wild animals which are tame even without the fear of being beaten or killed and the trees which bear plenty of fruits even without the appearance of flowers. Such was the prowess of Atri. As regards the spiritual powers of his wife Anasuya, Rama refers to one incident when, in the absence of her husband, Anasuya made the sacred ganges flow in that penance forest for the ablution of the sages. By the power of Atri even wind does not disturb the peace of the place where the ascetics sit under the trees in Yogic Veerasana and contemplate, Even the trees standing in the centre of the raised platforms and motionless in absence of wind appear to meditate. It may be remembered that Rama with Sita and Lakshmana visited this Asrama and received the blessings of Atri and Anasuya before entering Dandaka forest.

THE BANYAN TREE—SYAMA

The aerial car has now reached the Banyan tree on the way to Chitrakuta from the Asrama of Bharadwaja. Sita had offered worship to this tree and had prayed for

Rama's success to his vow. The green foliage of this big tree intermixed with red fruits, when seen from the Vimana, shines like a huge heap of emaralds mixed with rubies. Here is a beautiful poetic fancy.

CONFLUENCE OF GANGA AND YAMUNA

Coming above the sacred place known as **Prayaga** where the two great holy rivers of India, the Ganga and Yamuna meet, Rama asks Sita to look down and see the grand sight of the white waters of Ganga mixing with the blue waters of Yamuna. Among the thousands of holy Tirthas of the Hindus, this is the most sacred one and the poet too, a devout Hindu. has lavished his imaginative power in describing this holy and beautiful confluence. There are waves and patches of white and blue waters of various shapes and size mixed up which provide ample scope for an imaginative poet to employ a large number of apt similes.

Kalidasa has employed seven similes here. In some places the Ganges with her current split up by the waves of Yamuna shines like a string of pearls interspersed with gems of saphire. In other places like a garland of white lotuses interwoven with blue lotuses. Again in some places she (गङ्गा) shines like a row of white swans associated with black swans, in other places like a coating of sandal paste applied on the earth with ornamental designs of black amber drawn over it. In some places like the moonlight on the ground variegated by patches of darkness in the shades, in other places like a row of white autumnal clouds with the blue sky seen in the intervals and in some places like the body of Siva smeraed with ashes having the black serpants for its ornaments.

The pictures presented by these similes are graphic and the standards of comparison (उपमानानि) are chosen from a wide range of objects. Here the fancy of the poet dives deep into the ocean and picks up the pearls and Indranila gems, comes to the surface and plucks blue and white lotuses and after arranging them into garlands makes the swans, both black and white, fly in a row. Then it goes to the land and discovers the black amber designs on a coating of white sandal paste on earth and the moon-light mingled with the darkness of the shade. Then his fancy soars high up into the clouds and the blue autumnal sky and finally rests on the body of the Supreme Lord, Siva, smeared with ashes and adorned with black serpants on the top of Mount Kailāsa.

Having thus described the external beauty of the sacred confluence, Kalidasa proceeds to describe its inner beauty or special significance. Rama says that those who take a holy bath in this confluence of the two sacred rivers are washed of all their sins and impurities and attain मुक्ति—liberation of the soul from the bondage of body—after they leave their bodies (i e, when they die). Realisation of Truth is said to be the only way to Mukti but a bath in the holy confluence of Ganga and Yamuna is an exception to the general rule Such is the significance of this place. Kalidasa's firm faith in Hindu scriptures and religious rites is revealed here.

SRINGIBERAPURAM

The next place mentioned by Rama to Sita is the small town Sringibera where Guha, the king of hunters resides. It was here that Rama made his hairs matted removing his head-ornament when Sumantra, the aged minister, burst into tears crying 'O Kaikeyi, your desires are fulfilled.

DESCRIPTION OF SARAYU AND RAMA'S PATRIOTIC FEELINGS

Now the river Sarayu which flows by the side of Ayodhya, the capital of the Ikshavaku's is seen at a distance. Rama is thrilled at the sight of his native land and the river that is the life-line of his country after a long time and feelings of love and respect are roused in his heart. The cool breeze from the waves of Sarayu are so refreshing to him that he feels as if he is being embraced by his mother. He tells Sita about the sanctity of the river, the association of his ancestors with it and expresses in a most touching manner his own love and regard for her.

It is said by sages (like Valmiki and Vyasa) that the Sarayu has its source in Lake Manasa-sarovar the golden lotuses of which are enjoyed by the ladies of the Yakshas. The source is not visible to the human eye but the waters are very sacred because they come from the lake created by Brahma with the water from his Kamandalu at the commencement of creation. In respect of antiquity, sanctity and invisibility or subtleness, the birth of Sarayu, from Brahma Saras is compared to the birth of Buddhi Tatva from the Mula Prakriti or Avyakta. Kings of Ikshvaku dynasty have performed many Asvamedha sacrifices on the banks of this river and the sacrificial posts planted by them adorn the banks. The waters which are already holy are further sanctified by the ceremonial concluding baths of Asvamedha performed in them. The Sarayu nourishes the people of Utharakosala with plenty of water to drink, bathe and irrigate and they comfortably rest on her sand banks. So Rama says that his mind respects her as a common Nurse of Uttarakosala who would bring up the children by giving them milk and fondling them seated on her lap.

To the imaginative mind of Rama the river, like his mother who had lost her lord, appears to embrace him who is returning from a far off land with her hands of waves extended through the cool breeze generated by them. The sentiment expressed is noble and brings out Rama's love and regard to his mother-land and things connected with it.

RAMA'S TRIBUTE TO BHARATA

In front of the Vimana at a distance a column of reddish brown dust is rising from the ground. Rama infers correctly that Bharata, to whom the news of his arrival has been communicated through Hanuman, is coming forward to greet him accompanied by the army. Hearing that Bharata is coming along with a huge army, Sita seems to have expressed a doubt whether he would give back the kingdom after enjoying it for fourteen years. Rama clears her doubt, if any, saying that he will certainly give back the kingdom well protected but not enjoyed, just as Lakshmana restored her, well protected, to him when he returned after killing Khara and others in battle. Rama refers to Bharata as a साधु—a pious and righteous man. Then Rama points out how, following the practice of the scions of Ikshvaku and showing his devotion to him, Bharata is coming forward on foot to greet him placing the family preceptor in front, wearing bark garments, accompanied by the aged ministers and keeping the army behind. The sight of Bharata observing rigorous penance and the ministers too in the same condition, moves Rama's heart with affection, pity and regard and he tells Sita that Bharata, though young and capable, has refused to enjoy the royal fortune which came to him being handed over by his father, out of regard for him (Rama) and he seems to observe all these years, along with her, the most difficult

vow called असिधारव्रतम् । A better tribute cannot be paid for the great sacrifice, devotion and will-power of Bharata.

RAMA'S ARRIVAL AND RECEPTION

Rama had sent Hanuman in advance to inform Bharata that he was coming with Sita, Lakshmana and the newly acquired friends Sugriva and Vibhishana along with their followers. On hearing the happy news Bharata directs Satrughna to make all necessary arrangements to accord a grand reception to Rama in the garden of the city of Ayodhya and take him in a procession along the decorated streets to the ancestral palace. Then he goes forward to greet Rama with materials of worship in his hand accompanied by the aged ministers and led by the family preceptor Vasishta. The army also follows him. On seeing him coming on foot dressed in bark garments and observing a rigorous vow with matted hairs, Rama's heart is moved with love, admiration and compassion and telling Sita about the high virtues of Bharata he directs the aerial car to descend in front of Bharata, a few furlongs away from the garden of Ayodhya. When the Vimana descends from the path of the stars the subjects following Bharata look at it with wonder since they have not seen such a beautiful Vimana before.

Coming near the ground the divine Vimana stops without touching it. Rama then gets down through the crystal flight of steps holding the hand of Sugriva, the king of monkeys and his path being shown by Vibhishana, the king of Rakshasas. Getting down from the Vimana, Rama first prostrated at the feet of preceptor of the Ikshvaku dynasty and then, after receiving the worship offered, he embraced affectionately his brother Bharata shedding tears of joy and smelt him on the head which discarded the coronation on

his father's kingdom out of devotion for him. Then the aged ministers who could be hardly recognised on accoun of the over-growth of their beards, saluted him one by one and, he showed his favour to them by kind auspicious looks and talk consisting of sweet words enquiring after their welfare. The comparison of the ministers to banyan trees abounding in twigs is very apt and beautiful.

Then Bharata saluted Sugriva and Vibhishana who were introduced by Rama as a friend in distress and a good fighter in battle respectively. Then he went to Lakshmana who prostrated at his feet. Raising him, Bharata tightly embraced paining as it were, his own chest by the breast of Lakshmana hard with scars of wounds inflicted by the weapons of Indrajit.

After that the monkey chiefs assumed human forms and got upon lordly elephants at the bidding of Rama. The Rakshasas too along with their king occupied chariots, the beauty of whose designs excelled that of his own chariots in Lanka even though they were created with magical powers. Then again Rama got into the Pushpaka Vimana along with his brothers—Bharata and Lakshmana—like moon getting into the clouds in the company of Mercury and Jupiter.

Inside the Vimana Bharata fell at the feet of Sita. strong in will-power, who was redeemed from the danger of Ravana by Rama like the earth from deluge by Ad Varaha and like the splendour of the moon from clouds by autumn. Both Sita and Bharata are great in their own way. The significance of their meeting is too much for words to express; but Kalidasa brings it out in a manner that will produce a thrill in the heart of the reader. Sita's feet are venerable on account of their firm rejection of the

prostrations of Ravana while Bharata's head which bears matted hairs on account of his devotion to his elder brother is also equally venerable. Having thus referred to the sanctity of the two—Sita's feet and Bharata's head—the poet in his own inimitable way says that by coming together, the two sanctified each other—"अन्योन्य पावनमभूदुभयं समेत्य" ।

Then they moved, the subjects walking in front and the Vimana following them with reduced speed. Slowly they reached the spacious garden of Ayodhya and occupied the tents specially put up for their halt by Satrughna.

THE AERIAL CAR—PUSHPAKA

Pushpaka is a wonderful Vimana which Ravana snatched from the hands of Kubera and Rama secured as a prize of victory. This has been described in detail by Valmiki in Sundarakanda and Kalidasa too has referred to its beauty and divinity in this canto.

The Pushpaka is a huge Vimana which can accommodate a large number of monkeys and Rakshasas. It has more than one floor and we are told that the rooms in its topmost floor चन्द्रशाला: are made noisy by the echoes of the sound of मृदङ्ग played in the musical conserts of शातकर्णि. There are many interspaces in which golden bells are hung which produce a sweet jingling noise when the vehicle moves. It is a beautiful Vimana having certain special features which make the people of Ayodhya look at it with wonder. The flight of steps of this Vimana are carved out of crystals—'भङ्गिरचितस्फटिकेन मार्गेण ।

The Pushpaka is a divine Vimana and hence it does not touch the ground. It understands the wish of its

master and moves accordingly. It is कामगति—which moves according to the will of the owner and can understand the owner's wish through its divine subtle form—अधिदेवता.

It can fly at any altitude and at any speed. We are told of its high speed while crossing the ocean as a result of which the earth seemed to emerge from the receding sea when looked behind after reaching the shore. 'प्राप्ता मुहूर्तेन विमानवेगात् पयोधेः कूलम्'। 'सकानना निष्पततीव भूमिः विदुरीभवतः समुद्रात्'। Rama tells Sita that the Vimana sometimes travels through the path of gods at very high altitude, sometimes through the path of clouds and sometimes that of birds according to his desire. The Vimana is also provided with windows through which Sita puts her hand out to touch the cloud.

On the whole Pushpaka Vimana has been conceived and described as a divine, wonderful and beautiful vehicle.

THE HERMITS AND ASRAMAS OF DANDAKA

From the description of the Asramas and the hermits in this canto we get somewhat a clear idea of the calm and sublime atmosphere of the penance groves, the natural beauty of their surroundings, the simple and austere life of the hermits, their self-control and concern for the welfare of humanity. The Asramas were the refuge of every one 'शरण्यं तपोवनम्' where one was always reeeived with hospitality and given shelter. By the influence of the sages who were kind and generous even the wild beasts were tame in the Asramas. Fruit bearing shady trees adorned the penance forests and gave shelter and food to the guests. The ascetics used to sit under the trees and meditate. The smoke of the sacred fires into which offerings

are offered spread over and sanctified the whole place. The Asramas were generally located near rivers or lakes far away from the noise and dust of towns.

The ascetics practised different kinds of penance. Some like Sarabhanga and Agastya were great worshippers of fire through the performance of Homas presc ribed in Vedas and Dharmasastras. They kept the three sacred fires always burning. Rama says that his soul became purified by inhaling the smoke rising from the sacrificial fires of Agastya. Sarabhanga acquired great merit by worshipping fire God and finally consigned his own body also, purified by Mantras, into the same fire and went to ब्रह्मलोक । Some sages practised [very rigorous penance like सुतीक्ष्ण by standing in the midst of four fires and fixing the eyes on the sun which is known as पञ्चाग्नितपस् । They also observed the vow of silence—वाचंयमत्वम्. Indra is always afraid of those who do severe penance and hence sent the nymphs to disturb their penance. Sages like Sutikshna were so firm in their effort to divert their minds. But there were also some who fell a prey to the charms of the nymphs like शातकर्णि ।

The wants of the hermits are very little. They lead a contented and happy life wearing tree-barks and eating the roots and fruits available in the forest. We are also told that before being caught in the trap of the nymphs, the sage शातकर्णि was living on mere grass and was moving with the animals. In the Asrama of Atri we are told that the sages sat under the trees on raised platforms in Yogic Asanas and meditated. Many are the modes of penance but the sages are uniformly simple, kind and pious. Even women did severe penance and acquired great powers which they used for the good of others. Anasuya by her ascetic powers made the ganges flow in Atri's penance grove for

the benefit of the sages living there. The sages acquire great powers by penance but they do not use that power unless forced by circumstances. Agastya pushed down Nahusha from the post of Indra only when he misbehaved and deserved punishment.

DESCRIPTION OF NATURE

Kalidasa is a poet of Nature. His eyes delight in observing and discovering the beauties of nature—simple, grand or sublime and his poetic genius gives them expression in words and style that are sweet and charming. No aspect of Nature escapes his observation. The forests and mountains, the fields and barren lands, the rivers and lakes, the ocean and the sea-shore, the animals, birds and plants in land and water, men of different customs and manners, the breeze, the clouds; the moon and the stars, the blue sky, mountain peaks, caves and dales—all these assume a special charm when they pass through his vision. He approaches nature with love and sympathy and finds happiness in her company. He understands the language of the trees, animals and birds and is able to converse with them. According to him the trees in Dandaka feel pity for Rama and show the path of Sita by bending their branches while the deer even stop eating grass and send their raised glances towards the south out of sympathy.

The journey through the sky in the Vimana provides an opportunity for the poet's imagination to observe a variety of objects of Nature from a new angle and describe them one after another taking the admiring reader from scene to scene and from place to place. We have already dealt with these descriptions in our critical summary of the canto. While the description of each and every natural object in this canto is marvellous, some pictures linger in

the readers for a very long time. The white dam dividing the blue waters of the sea resembling the milky way in the blue sky, the cloud rotating just above the water of the sea as if the sea is being churned once again, the living conches thrown by the tides over the shoots of corals extricating themselves, the waters of Pampa with Sarasa birds floating and its ends covered with cane plants seen from great height, the rows of swans of Godavari flying towards the Vimana to greet Sita, the Mandakini river flowing by the side of Chitrakuta shining like a string of pearls put round the neck mother earth, the green foliage of the banyan tree with the red fruits appearing like a heap of emeralds mixed with rubies, the grand sight of the confluence of the white and blue waters of Ganga and Yamuna described in seven similes, the aged ministers with over-grown beards looking like banyan trees with hanging twigs are some of the descriptions that leave a lasting impression in the reader's mind.

The descriptions of external nature are further beautiful by mixing up with human feelings. Rama's regard for the sages, love for Sita, affection for Bharata and admiration of his conduct Bharata's selfless devotion to his brother and his wife, the five sentiments of love, respect and patriotism expressed by Rama on the sight of Sarayu and above all the religious fervour that runs through the whole canto add to the effect of the descriptions of external nature.

Bombay,
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॥ श्रीरामजयम ॥
॥ विद्यया विन्दते अमृतम् ॥

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

महाकवि श्री कालीदासविरचिते
रघुवंशमहाकाव्ये
दण्डकाप्रत्यागमनो नाम त्रयोदशः सर्गः

अयोध्यां प्रति विमानेन गच्छन् रामः सीतामुवाच—

अथात्मनः शब्दगुणं गुणज्ञः
पदं विमानेन विगाहमानः ।
रत्नाकरं वीक्ष्य मिथः स जायां
रामाभिधानो हरिरित्युवाच ॥ १ ॥

अन्वयः— अथ गुणज्ञः सः रामाभिधानो हरिः शब्दगुणं आत्मनः पदं विमानेन विगाहमानः (सन्) रत्नाकरं वीक्ष्य मिथः जायां इति उवाच ॥

Raghuvamsa of Kalidasa

CANTO 13

Translation and Notes

Then (after starting from Lanka), that Lord Hari (Vishnu) who was called Rama

and who knew the merits (of things), travelling through the sky in his aerial car saw the ocean and spoke to his wife, in private, as follows.

अथ here means 'after starting from Lanka to Ayodhya'. In the last line of the previous Canto it was said that he started for the city of Ayodhya seated in the precious aerial car (पुष्पक) conquered by his own valour. अथ is also an auspicious word quite fit to be placed at the beginning of a Canto. अथ also denotes a change of topic. "मङ्गलानन्तरारम्भप्रश्नकार्त्स्न्येष्वथो अथ" (अमरः). जानातीति ज्ञः, गुणानां ज्ञः गुणज्ञः—The knower of merits, virtues and special qualities of things. This adjective suggests that Rama is eminently qualified to describe the ocean, the mountains, rivers, forests, the animals, birds, the sages and many other things which he describes in this Canto. सः here refers to one who killed Ravana and other demons and thus fulfilled the purpose of this incarnation of Vishnu as Rama. राम इति अभिधानं यस्य सः रामाभिधानः = One whose name is राम. The word राम is derived as 'रमन्ते योगिनो यस्मिन् इति रामः', रमु क्रीडायां, घञ् । हरिः=Lord Vishnu. This reference to Rama as हरि is to justify his supernatural and unlimited powers that are often revealed in this Canto. शब्दः Sound गुणः Special quality यस्य तत् शब्दगुणम् । आत्मनः His own पदम् Abode, i e. आकाशं, the ether. आकाश (ether) is said to be the abode of all-pervading विष्णु– "वियद्विष्णुपदम्" (अमरः). The five elements—पृथिवी, अप्, तेजस्, वायु and

आकाश are said to possess the following five special qualities in order—गन्ध, रस, रूप, स्पर्श and शब्द। "शब्दगुणक-माकाशम्"। विमानेन = by the aerial car Pushpaka. विगाह-मानः = negotiating, travelling शानच् प्रत्ययान्त (Present Participle) of the root गाह् with वि. to plunge into. रत्नाकरः तं = The store-house of precious gems, the ocean. वीक्ष्य = Having seen, ल्यबन्तमव्ययम् of ईक्ष् with वि. मिथः = In private, an अव्यय which also means —' to each other'. जायाम् = Wife, उवाच = Spoke, लिट्. प्र. ए. of ब्रू to speak. Starting from Lanka and proceeding towards the North through the sky, the first object that attracted the attention of Rama was the blue ocean which he describes in 16 verses. The student may refer to our introduction for a summary of the subject matter dealt with in this Canto and also for a critical appreciation.

समुद्रवर्णना—

सेतुना विभक्तस्य समुद्रस्य सौन्दर्यं उपमया विशदी-क्रियते—

> वैदेहि पश्यामलयाद्विभक्तं
>
> मत्सेतुना फेनिलमम्बुराशिम्।
>
> छायापथेनेव शरत्प्रसन्न-
>
> माकाशमाविष्कृतचारुतारम् ॥ २ ॥

अन्वयः — हे वैदेहि! आ मलयात् मत्सेतुना विभक्तं फेनिलं अम्बुराशिं छायापथेन (विभक्तं) शरत्प्रसन्नं आविष्कृतचारुतारं आकाशमिव पश्य।

O daughter of the king of Videha, look at the foamy ocean divided by my bridge as far as the Malaya mountain like the clear Autumnal sky with beautiful stars glittering (divided) by the Milky way.

Rama begins his private conversation with Sita by drawing her attention to the beauty of the blue sea divided by the bridge got constructed by him. He affectionately addresses her as वैदेहि referring to her noble birth. विदेहानां राजा वैदेहः, तस्य अपत्यं स्त्री वैदेही, तस्याः संबुद्धिः। आ मलयात् = As far as the Malaya mountain, आ meaning 'as far as or from or until' governs पञ्चमी विभक्ति। Malaya is a mountain at the southern end of the Indian peninsula. Seen from the distant South, the bridge appears to touch the Malaya mountain at its northern end. विभक्तं = Divided, कृत्तप्रत्ययान्त of भज् with वि., मम सेतुना मत्सेतुना = By my bridge. It is a matter of joy and just pride for Rama to see and show the bridge to Sita for whose sake it was constructed with such engineering skill. फेनाः सन्ति यस्मिन् तं फेनिलम् = Having foams, adjectival to अम्बुराशि = Ocean, पश्य = Look, Behold, लोट् मध्यमपुरुषैकवचनं of दृश् (पश्य). Like what? छायापथेन विभक्तं = Divided by the milky way. छायायुक्तः पन्थाः छायापथः तेन—The milky way is caused by the light of multitudes of stars which are not visible to the naked eye. पथिन् शब्द at the end of a compound becomes अकारान्त शरदि प्रसन्नं, शरत्प्रसन्नं आविष्कृताः चारुताराः यस्मिन् तत् आकाशम् इव = Like the sky which is clear in Autmn and has the beautiful stars visible. Here is a beautiful उपमा of कालिदास.

The blue ocean with the white bund in the middle and foams floating on the surface is aptly compared to the blue autumnal sky divided by the milky way and the stars shining. The bridge is compared to the milky way and the foams to the stars. "The reference to the bridge is to impress upon Sita what kind of effort he had taken to redeem her. "मम महानयं प्रयासः त्वदर्थं इति हृदयम्" (मल्लिनाथः) ॥ 2

स्वैः पूर्वैः संवर्धितत्वाद् आदरणीयत्वं समुद्रस्य—

गुरोर्यियक्षोः कपिलेन मेध्ये
रसातलं संक्रमिते तुरङ्गे ।
तदर्थमुर्वीमवदारयद्भिः
पूर्वैः किलायं परिवर्धितो नः ॥ ३ ॥

अन्वयः— यियक्षोः गुरोः मेध्ये तुरङ्गे कपिलेन रसातलं संक्रमिते (सति), तदर्थं उर्वीं अवदारयद्भिः नः पूर्वैः अयं परिवर्धितः किल ।

When the sacrificial horse of their father (Sagara) who wished to perform (Aswamedha) sacrifice was taken away to the Nether world by Kapila, this ocean, it is said, was extended by our ancestors who dug the earth for regaining that horse.

यष्टुं इच्छोः यियक्षोः = One who was desirous of performing a sacrifice, गुरोः Of the father, here Sagara, who having completed 99 Asvamedha sacrifices let loo

the horse desirous of performing the hundredth sacrifice, मेधं अर्हतीति मेध्यः तस्मिन् = Fit for Asvamedha sacrifice and hence holy. तुरंगे कपिलेन रसातलं संक्रमिते सति = When the horse was driven away by Kapila to the Nether world. According to Ramayana and the Puranas where this story is narrated, it was Indra who stealthly carried away the sacrificial horse and left it near the sage Kapila who was doing penance in रसातल. The sons of Sagara thought that it was led by Kapila and insulted him who, in turn, punished them by burning them into ashes by his angry look. Kalidasa probably refers to the incident as it was understood by the Sons of Sagara. vide मल्लिनाथ। तदर्थं = For obtaining that horse. उर्वीं अवदारयद्भिः = Who dug the earth, शतृप्रत्ययान्त (present participle) of दृ with अव। नः अस्माकं पूर्वैः = By our ancestors, the sons of Sagara who were the ancestors of Sri Rama. परिवर्धितः = Enlarged, किल = It is said. किल denotes ऐतिह्यम्. Thus the ocean, enlarged by our ancestors derives to be respected by us

3

लोकोपकारी समुद्रः–

गर्भं दधत्यर्कमरीचयोऽस्मात्
विवृद्धिमत्राश्नुवते वसूनि।
अबिन्धनं वह्निमसौ बिभर्ति
प्रह्लादनं ज्योतिरजन्यनेन ॥ ४ ॥

अन्वयः— अर्कमरीचयः अस्मात् गर्भं दधति। अत्र वसूनि विवृद्धिं अश्नुवते। असौ अबिन्धनं वह्निं बिभर्ति। अनेन प्रह्लादनं ज्योतिः अजनि।

The rays of the Sun bear pregnancy (become pregnant with water) from this (ocean). Here do wealth attain growth. This bears (within) the fire that has water for its fuel. By this the delightful luminary (the moon) was given birth to.

Some beneficial aspects and divine qualities of the ocean are described here. अर्कमरीचयः अस्मात् गर्भं दधति। This refers to the sun drawing water from the sea through his rays and forming clouds which give us rain. दधति-लट्-प्र-व of धा to bear, conjugate—दधाति-धत्तः-दधति। अत्र=Here वसूनि=Wealth in the form of pearls, corals, gems, etc. विवृद्धि अश्नुवते=Attain growth, multiply, अश्नुवते—लट्-प्र-ब आत्मनेपदि of अशू to pervade, आपः=Water इन्धनं=fuel यस्य तम् adjectival to वह्निम्=The submarine fire known as बडवाग्नि. बिभर्ति-लट्-प्र-ए परस्मैपदि of भृ to bear. प्रह्लादयतीति प्रह्लादनः तं प्रह्लादनं=Which gives delight. ज्योतिः=Luminary—the moon which came out of the ocean when it was churned. अनेन=By this ocean. अजनि=Was given birth to. There are four sentences in this verse. The first suggests that the ocean is a great benefactor, the second that he is wealthy and his wealth too is for the benefit of the world. The third sentence suggests that he is आश्रितवत्सल—one who will not give away even an offender who seeks his shelter and the last suggests his gentle nature. The submarine fire is an offender because it consumes ocean itself, i e. water, yet he is given shelter.

विष्णुरिवाप्रमेयमहिमा अयमर्णवः—

तां तामवस्थां प्रतिपद्यमानं
स्थितं दश व्याप्य दिशो महिम्ना।
विष्णोरिवास्यानवधारणीय-
मीदृक्तया रूपमियत्तया वा ॥ ५ ॥

अन्वयः— तां तामवस्थां प्रतिपद्यमानं महिम्ना दश दिशः व्याप्य स्थितं विष्णोः इव अस्य रूपं ईदृक्तया इयत्तया वा अनवधारणीयम्।

Assuming numerous phases and pervading the ten extremities by its own greatness, its form, like that of Vishnu, cannot be comprehended either in the matter of shape or in the matter of size.

तां तां अवस्थाम्=A variety of phases or conditions, प्रतिपद्यमानम्=Assuming, adjectival to रूपम्. The repetition of तच्छब्द in तां तां is in the sense of variety—वीप्सायां द्विरुक्तिः। The ocean assumes a variety of forms – sometimes calm, sometimes agitated, sometimes having very high tides etc. Vishnu also assumes various forms like मत्स्य–कूर्म etc. महिम्ना महतो भावः, तेन=By its own greatness, दश दिशः व्याप्य स्थितम् also, adjectival to रूपम्. The first adjective refers to the shape or quality while the second to the size, quantity or volume. The ocean by its vastness extends to all directions while विष्णु pervades the ten directions. Thus अस्य रूपम्=The form of this ocean, विष्णोः (रूपं) इव=Like the form of Vishnu, अयमिव

दृश्यते इति ईदृक् or ईदृशः or ईदृक्षः, तस्य भावः तया ईदृक्तया = In the matter of quality as this is such and such, इदं परिमाणं अस्य इति इयत्, तस्य भावः तया इयत्तया = In the matter of size as this is so vast or big etc. न अवधारयितुं शक्यं अनवधारणीयम् = Cannot be decided, comprehended The ocean is अचिन्त्यमहिमा like Vishnu.

प्रलयकालेऽपि अयमुदधिः आस्ते–

नाभिप्ररूढाम्बुरुहासनेन
संस्तूयमानः प्रथमेन धात्रा ।
अमुं युगान्तोचितयोगनिद्रः
संहृत्य लोकान् पुरुषोऽधिशेते ॥ ६ ॥

अन्वयः— युगान्तोचितयोगनिद्रः पुरुषः लोकान् संहृत्य नाभिप्ररूढाम्बुरुहासनेन प्रथमेन धात्रा संस्तूयमानः (सन्) अमुं अधिशेते ।

Lord Vishnu (Purusha) who is accustomed to go on yogic sleep at the time of Deluge lies on this (ocean) having withdrawn the worlds and being praised by the first creator (Brahman) seated on the lotus that had grown from (Vishuu's) navel.

युगानां अन्तः युगान्तः (प्रलयः), तस्मिन् युगान्ते उचिता (परिचिता) योग एव निद्रेव निद्रा यस्य सः, पुरुषः = The Supreme Lord (Purusha) who remains in yogic contemplation resembling sleep at the time of deluge. Yoga is a state of self-realisation when all activities of the body and mind

are stopped and hence it resembles sleep. लोकान् संहृत्य = Having withdrawn the whole universe within himself and संस्तूयमानः = Being praised, extoled—शानच्प्रत्ययान्त of स्तु with सम्, passive. नाभ्यां प्ररूढं अम्बुरुहं आसनं यस्य तेन प्रथमेन धात्रा = Brahma is the first creator who was self-born at the commencement of creation on the lotus that had grown from the naval of Purusha Seated. on that lotus he propitiates the Supreme Lord with verses of praise in order to derive from Him the power to create मरीचि, अत्रि, पुलह, पुलस्त्य, अङ्गिरस् etc. were later creators (धातारः) who helped ब्रह्मा in his task of creation. अमुं अधिशेते = Lies on the ocean. पुरुषः अमुं अधिशेते—Even at the time of delude when the whole universe is merged in the Supreme Lord this ocean exists. Such is the greatness of the ocean. The root शी governs द्वितीयाविभक्ति when prefixed with अधि। Without अधि it governs सप्तमीविभक्ति—अमुष्मिन् शेते। 6

आर्तबन्धुः अयम्—

पक्षच्छिदा गोत्रभिदात्तगन्धाः
शरण्यमेनं शतशो महीध्राः।
नृपा इवोपप्लविनः परेभ्यो
धर्मोत्तरं मध्यममाश्रयन्ते ॥ ७ ॥

अन्वयः— पक्षच्छिदा गोत्रभिदा आत्तगन्धाः महीध्राः शतशः शरण्यं एनं, परेभ्यः उपप्लविनः नृपाः धर्मोत्तरं मध्यमं इव आश्रयन्ते।

The mountains whose pride was humbled (which were subdued) by Indra (the breaker of mountains) who was engaged in cutting their wings, have resorted, in hundreds, to this ocean capable of giving protection like the kings afraid of their enemies take shelter under a neutral king who is noted for righteousness.

पक्षान् छिनत्तीति पक्षच्छिद्, तेन पक्षच्छिदा=By one who cut off wings. गोत्रान् (पर्वतान्) भिनत्तीति गोत्रभिद्, तेन=By one who crushed the mountains—Indra. Formerly the mountains had wings and they used to fly and fall on cities and villages destroying them. Indra with his thunderbolt cut off their wings and hence got the title, गोत्रभित्। When he began to cut off the wings, some mountains are said to have taken shelter inside the ocean and that accounts for the mountains inside the sea. Mainaka is one of those mountains. आत्तः गन्धः (गर्वः) येषां ते आत्तगन्धाः, महीं धारयन्तीति महीध्राः पर्वताः=The mountains which were overpowered. "आत्तगन्धोऽभिभूतः स्यात्" (अमरः). Literally आत्तगन्धाः means—'whose pride was taken away'. शतं शतं शतशः=In hundreds. शरणे साधुः शरण्यः तं एनं=This ocean who is capable of giving protection. परेभ्यः उपप्लविनः नृपाः=Kings afraid of the enemies. उपप्लवः भयं अस्ति एषामिति उपप्लविनः। धर्मः उत्तरः (प्रधानं) यस्य तं धर्मोत्तरम्, मध्ये भवः मध्यमः तं मध्यममिव आश्रयन्ते। Just as the kings harassed by the enemies resort to a मध्यम—neutral king who is धर्मोत्तर=righteous in his

conduct and is शरण्य = capable of giving protection so also the mountains afraid of Indra resorted to the ocean. A beautiful उपमा. The ocean is a giver of protection to the weak. 7

अस्माद्भूमिरादिवराहेण समुद्धृता–

रसातलादादिभवेन पुंसा
भुवः प्रयुक्तोद्वहनक्रियायाः ।
अस्याच्छमम्भः प्रलयप्रवृद्धं
मुहूर्तवक्त्रावरणं बभूव ॥ ८ ॥

अन्वयः— आदिभवेन पुंसा रसातलात् प्रयुक्तोद्वहनक्रियायाः भुवः प्रलयप्रवृद्धं अस्य अम्भः मुहूर्तवक्त्रावरणं बभुव ।

The clear water of this (ocean) flooded in deluge became a veil for a short while to the face of the earth whose lifting up from the Nether world was effected by the first incarnation of Vishnu (i.e. Varahavathara).

प्रलये प्रवृद्धं अस्य अच्छं अम्भः = The crystal clear water of this ocean swelled at the time of deluge. मुहूर्तं = for a short period, वक्त्रस्य आवरणं अवगुण्ठनं बभूव = became the veil for the face. Whose face? भुवः = of the earth. When? रसातलात्प्रयुक्तोद्वहनक्रियायाः प्रयुक्ता उद्वहनक्रिया यस्याः = when she was lifted from the Nether world. By whom? आदौ भवः आदिभवः, तेन आदिभवेन पुंसा = by the Supreme Lord who

was first-born in the form of Varaha of the ten famous Avataras of Vishnu. Varaha is the first in the strict chronological order. It was in the first (Swayambhuvae Manvantara while Matsyavatara was at the beginning of the seventh (Vaivaswata) Manvantara. When the earth was lifted from the bottom of the ocean, the clear water of the ocean would have appeared like a veil just before the earth came out of the water. The word उद्वहनक्रिया suggests marriage. The earth is the wife of Vishnu and it is the custom to wear a veil at the time of marriage to cover up shyness. 8

चतुरोऽयं यस्य कलत्रेषु वृत्तिरसाधारणी–

मुखार्पणेषु प्रकृतिप्रगल्भाः
स्वयं तरङ्गाधरदानदक्षः ।
अनन्यसामान्यकलत्रवृत्तिः
पिबत्यसौ पाययते च सिन्धूः ॥ ९ ॥

अन्वयः— अनन्यसामान्यकलत्रवृत्तिः तरङ्गाधरदानदक्षः असौ मुखार्पणेषु प्रकृतिप्रगल्भाः सिन्धूः स्वयं पिबति पाययते च.

This ocean, himself an adept in offering his lower lip of waves and whose behaviour towards his wives is not common with that of others, kisses (drinks) the rivers which are by nature forward in offering their lips, and also makes them kiss (him).

अन्येषां सामान्या न भवतीति अनन्यसामान्या कलत्रेषु वृत्तिः यस्य सः=whose love-sports with his wives of rivers is not common with others because he kisses and makes them kiss his lips at the same time which is not possible to other lovers Thus the ocean is described as a peculiar lover who sports with and satisfies all his consorts at the same time. In view of the comparison of the ocean to Vishnu in more than one respect, it is possible to discover a suggestion to Lord Krishna's relationship with Gopis and his 16008 wives. असौ पिवति पाययते च=he drinks and makes them drink. पाययते–causal लट्-आत्मनेपदि प्र-ए- of पा (पिव्) to drink. Whom? सिन्धूः=The rivers which are spoken as the wives of the ocean. How are rivers? मुखार्पणेषु=in offering their lips (mouths) प्रकृत्या प्रगल्भाः=forward, bold, by nature. They are treated here as प्रौढनायिकाः while the ocean. तरङ्ग एव अधरः तस्य दाने दक्षः=an adept in offering his lower lip in the form of waves for kissing, is treated as a दक्षिणनायकः। समासोक्तिरलङ्कारः। 9

तिमिप्रभृतयो जलजन्तवः अस्य शोभां वितन्वन्ति–

ससत्वमादाय नदीमुखाम्भः।
सम्मीलयन्तो विवृताननत्वात्।
अमी शिरोभिस्तिमयः सरन्ध्रैः
ऊर्ध्वं वितन्वन्ति जलप्रवाहान् ॥ १० ॥

अन्वयः— अमी तिमय विवृताननत्वात् ससत्त्वं नदीमुखाम्भः आदाय सम्मीलयन्तः (सन्तः) सरन्ध्रैः शिरोभिः जलप्रवाहान् ऊर्ध्वं वितन्वन्ति।

These whales, on account of their mouths being kept open, receive the water of the river mouths along with creatures therein, and closing (the mouths) throw up streams of water through their heads having holes (in them).

अमी तिमयः— These whales, Rama is here drawing the attention of Sita to the beautiful sight of water-streams thrown up and looking like fountains on the surface of the sea-water. विवृतं=opened, आननं येषां तेषां भावः, तस्मात् विवृताननत्वात्=on account of their mouths being open. The whales at the mouths ofrivers keeping wait their mouths open for the creatures brought by the current of the rivers to fall into them. सत्वैः सह वर्तते इति ससत्वं=along with the creatures like fish etc. नद्याः मुखं, तस्य अम्भः=the water of the river's mouth, आदाय=having received, ल्यबन्तमव्ययं of दा with आ. संमीलयन्तः=closing thier mouth, सरन्ध्रैः शिरोभिः=through their heads provided (by nature) with holes. जलप्रवाहान् ऊर्ध्वं वितन्वन्ति= send up streams of water. The 'timis' which are very huge (शतयोजनमायतः) in size are said to have hole on their heads. When they take in a large quantity of water and close their mouths, the water escapes through the holes on their heads and look like fountains. 10

मातङ्गनक्रैः सहसोत्पतद्भिः
भिन्नान् द्विधा पश्य समुद्रफेनान् ।
कपोलसंसर्पितया य एषां
व्रजन्ति कर्णक्षणचामरत्वम् ॥ ११ ॥

अन्वयः — सहसा उत्पतद्भिः मातङ्गनक्रैः द्विधाभिन्नान् समुद्रफेनान् पश्य। ये एषां कपोलसंसर्पितया कर्णक्षणचामरत्वं व्रजन्ति।

Behold the foams of the ocean divided into two parts by elephant-like crocodiles suddenly shooting up, which (the divided foams), spreading over the cheeks of these (water animals) play the part of chauries to their ears for a while.

The huge crocodiles having the shape of elephants or as big as the elephants suddenly show their faces out of water when, the foams divided in the middle, spreading over their cheeks present the picture of chouries near their ears. Mallinatha explains मातङ्गनक्रैः as मातङ्गाकारैः नक्रैः while others say that there are separate water elephants and explain the word as मातङ्गैः नक्रैश्च = by elephants and crocodiles. "यावन्तो नरकरितुरगादयः स्थले जीवाः। तावन्तः सलिलेष्वपि" (हलायुधः) सहसा = suddenly, अव्ययम्. उत्पतद्भिः = rising up, शन्त्रन्त of पत् with उत्। भिन्नान् = क्तप्रत्ययान्त of भिद् to split कपोलयोः संसर्पन्तीति कपोल-संसर्पिणः, तेषां भावः तया तद्धेतुना) = by reason of their spreading over the cheeks चामराणां भावः चामरत्वं क्षणं चामारत्वं क्षणचामरत्वं, कर्णयोः क्षणचामरत्वम् = The state of chauries to the ears for a short time. Chauries waved near the ears of elephants is very common in India when processions on caprisoned elephants are taken out.

समुद्रवेला दूराद्दृश्यते–

वेलानिलाय प्रसृता भुजङ्गाः
महोर्मिविस्फूर्जथुनिर्विशेषाः ।
सूर्यांशुसंपर्कविवृद्धरागैः
व्यज्यन्त एते मणिभिः फणस्थैः ॥ १२ ॥

अन्वय:— वेलानिलाय प्रसृताः महोर्मिविस्फूर्जथुनिर्विशेषाः एते भुजङ्गाः सूर्यांशुसम्पर्कविवृद्धरागैः फणस्थैः मणिभिः व्यज्यन्ते ।

These serpants that have come out (of their holes) to drink (enjoy) the sea shore breeze and are indistinguishable from the big ebbing waves are identified by means of gems on their hoods whose reddish hue is enhanced by the contact of the sun's race.

वेलायां अनिलः तस्मै, (तं पातुमित्यर्थः) = to drink (consume and enjoy) the breeze of the sea-shore. Serpants are well-known to be वायुभक्षाः = consumer of air as food. For that they come out of their holes and stretch out their bodies which resemble the huge waves. प्रसृताः = come out, क्तप्रत्ययान्त of सृ with प्र. महत्यश्च ता ऊर्मयश्च महोर्मयः, तासां विस्फूर्जथुः (उद्रेकः) तस्मात् निर्विशेषाः, निर्गतो विशेषः येभ्यः ते = having no difference from the huge ebbing waves and hence indistinguishable. एते भुजङ्गाः = These snakes, Rama was probably pointing his finger at them. सूर्यस्य अंशूनां संपर्केण विवृद्धः रागः येषां तैः, फणेषु तिष्ठन्तीति फणस्थाः

तैः मणिभिः=through the gems on their hoods which shine brightly (whose reddish lustre is enhanced) by the contact with the rays of the sun. Certain serpants are said to have gems on their hoods. The huge black serpants are similar to the huge tides and are identified only through the shining gems. व्यज्यन्ते=are revealed, identified. 12

विद्रुमेषु सक्ताः शङ्खाः कृच्छ्राद्गच्छन्ति–

तवाधरस्पर्धिषु विद्रुमेषु
पर्यस्तमेतत्सहसोर्मिवेगात् ।
ऊर्ध्वाङ्कुरप्रोतमुखं कथञ्चित्
क्लेशादपक्रामति शङ्खयूथम् ॥ १३ ॥

अन्वयः— (सीते) तव अधरस्पर्धिषु विद्रुमेषु सहसा ऊर्मिवेगात् पर्यस्तं ऊर्ध्वाङ्कुरप्रोतमुखं एतत् शङ्खयूथं कथंचित् क्लेशात् अपक्रामति ।

This herd of conches suddenly scattered by the current of the waves over the corals which vie with (are similar to) your lower lip, extricates itself somehow with great difficulty having its mouths hooked by the upward shoots (of corals).

तव अधरेणस्पर्धन्ते इति तच्छीलाः तेषु विद्रुमेषु=over the coral reefs that vie with your lower lip which is red and hence similar to the lower lip. The words स्पर्धते, द्वेष्टि

etc. denote similarity (सादृश्यं) in the secondary significance (लक्षणा). ऊर्मिणां तरङ्गाणां वेगात्=by the force of waves, पर्यस्तम्=Thrown, scattered, एतत् शङ्खयूथम्=this group of conches. The conches in groups floating on the waves are sometimes suddenly thrown over the pointed shoots of coral reefs and consequently their mouths get pinned to the coral shoots and they have to extricate themselves with great difficulty. ऊर्ध्वैः अङ्कुरैः (विद्रुमाणां) प्रोतं मुखं यस्य तत् (सत्)=ऊर्ध्वाङ्कुरप्रोतमुखं सत्=with their mouths pierced and sewed, as it were, by the upward shoots of the corals, कथंचित्=somehow, क्लेशात्=with great strain, difficulty. अपक्रामति=moves out. Note the minute observation of the poet and his power to give a realistic picture. 13

मेघः समुद्रजलमाददाति, शोभां च वर्धयति–

प्रवृत्तमात्रेण पयांसि पातुं
आवर्तवेगाद्भ्रमता घनेन ।
आभाति भूयिष्ठमयं समुद्रः
प्रमथ्यमानो गिरिणेव भूयः ॥ १४ ॥

अन्वयः— पयांसि पातुं प्रवृत्तमात्रेण आवर्तवेगात् भ्रमता घनेन अयं समुद्रः भूयः गिरिणा प्रमथ्यमानः इव भूयिष्ठं आभाति ।

This ocean mostly appears as if it is being churned once again by the mountain on account of the cloud that is being rotated

by the force of the whirlpool when it had just begun to drink water.

Here is a graphic description of a cloud rotating just above the water of the sea as seen from above. This is a good example of Kalidasa's high-soaring imagination which has its full play in this canto.

पयांसि पातुं = to drink water. प्रवृत्त एव प्रवृत्तमात्रः तेन = which had just commenced, आवर्तस्य वेगात् = by the force of the whirl pool, भ्रमता घनेन = through the cloud that was rotating, अयं समुद्रः, गिरिणा भूयः प्रमथ्यमान इव = as if churned once again by the mountain Manthara. प्रमथ्यमानः-शानचप्रत्ययान्त of मथ् with प्र, passive. भूयिष्ठम् = mostly, आभाति = shines, appears. The cloud revolving by the circular current of the water (or wind) just above the surface of the sea seen from above is rightly fancied as the sea being churned once again by the mountain. The picture presented here can be appreciated more by those who look at the scene from a great height

14

दूरादृष्टसमुद्रतीरवर्णना–

दूरादयश्चक्रनिभस्य तन्वी
तमालतालीवनराजिनीला ।
आभाति वेला लवणाम्बुराशेः
धारानिबद्धेव कलङ्करेखा ॥ १५ ॥

अन्वयः— अयश्चक्रनिभस्य लवणाम्बुराशेः दूरात् तन्वी तमालताली-वनराजिनीला वेला धारानिबद्धा कलङ्करेखा इव आभाति ।

Appearing thin from (long) distance and dark with rows of Tamala and Tali trees (forests). the shore of the salt-water ocean resembling an iron wheel appears (shines) like a thin line of rust formed at its (the wheel's) edge.

अयसः चक्रं अयश्चक्रं, तेन सदृशः अयश्चक्रनिभः, तस्य लवणाम्बुराशेः = of the salt-water ocean which resembled an iron wheel. The word निभ meaning similar is used at the end of the compound only and should not be used as a separate word. Hence the word सदृशः is used in its place in the Vigrahavakya "स्युरुत्तरपदेष्वमी। निभसङ्काशनीकाशप्रतीकाशोपमादयः"। दूरात् तन्वी = appearing thin due to distance. तमालाश्च ताल्यश्च तासां वनानि तेषां राजिभिः नीला वेला = the coast blue by the rows of Tamala and Tali forests. धारायां (चक्रस्य) निबद्धा कलङ्करेखा इव आभाति = shines like a streak of rust formed at the edge of the wheel. उपमा। 15

वेलासमीपमागताः—

वेलानिलः केतकरेणुभिस्ते
संभावयत्याननमायताक्षि।
मामक्षमं मण्डनकालहानेः
वेत्तीव बिंबाधरबद्धतृष्णम् ॥ १६ ॥

अन्वयः— हे आयताक्षि ! वेलानिलः केतकरेणुभिः ते आननं संभावयति। विम्बाधरबद्धतृष्णं मां मण्डनकालहानेः अक्षमं वेत्तीव।

O lady possessed of long eyes, the costal breeze adorns your face with the dust of Ketaka flowers. It seems to be aware that, thursting as I am for your Bimba like lower lip, I am intolerant of any delay of ornamentation.

आयते अक्षिणी यस्याः तस्याः संबुद्धिः आयताक्षि–Rama started the talk addressing Sita as Vaidehi which referred to her noble birth. Here, as a lover, he refers to the natural beauty of her face by means of long eyes and speaks to his thirst to kiss her bimba-like lower lip. वेलायाः अनिलः वेलानिलः = the breeze of the sea-shore, वेला also means the wave. केतकानां रेणुभिः ते आननं संभावयति = adorns your face with the dust of Ketaka flowers. The breeze coming from the shore is fragrant with the clust of Ketaka flowers it carries. This the poet describes as the breeze applying cosmetics to Sita's face and thus honouring her. Then a poetic (fictitious) reason for this behaviour of the breeze is given in second half of the verse. बिम्बमिव अधरः बिम्बाधरः तस्मिन् बद्धा तृष्णा येन तम् = one who has a strong desire to kiss the lower lip red like Bimba fruit. मां मण्डनेन या कालहानिः तस्याः अक्षमम् वेत्ति इव = As though he knows that I am impatient of any delay caused by ornamentation such as applying cosmetics etc. वेत्ति-लट्-प्र-ए-परस्मैपदि of विद् to know. The knowledge of Rama's impatience of delay is given as the reason for the action of the breeze in decorating Sita's face with Ketaka dust.

16

पयोधेरुत्तरं तीरमागताः—

एते वयं सैकतभिन्नशुक्ति-
पर्यस्तमुक्तापटलं पयोधेः ।
प्राप्ता मुहूर्तेन विमानवेगात्
कूलं फलावर्जितपूगमालम् ॥ १७ ॥

अन्वयः— एते वयं सैकतभिन्नशुक्तिपर्यस्तमुक्तापटलं फलावर्जित-पूगमालं पयोधेः कूलं विमानवेगात् मुहूर्तेन प्राप्ताः ।

Here we have arrived in a short time by the speed of the aerial car, the shore of the ocean where there are heaps of pearls thrown out by the oyster shells broken at the sand-banks and also rows of arecanut trees bending with fruits.

एते वयम्–Here the pronoun एते is used to suggest that we who were in Lanka a few minutes before have come here to the northern shore of the ocean so soon. "समीपतरवर्ति चैतदो रूपम्", सिकताः सन्ति अत्र इति सैकतः, तेषु भिन्नाभिः शुक्तिभिः पर्यस्तानि मुक्तानां पटलानि यस्मिन् तत् । फलैः आवर्जिताः पूगानां मालाः यस्मिन् तत् । पयोधेः समुद्रस्य कूलं विमानस्य वेगात् मुहूर्तेन अल्पसमयेन प्राप्ताः, । सैकतः=sand bank, शुक्तयः= oyster shells, पर्यस्त=scattered. क्तप्रत्ययान्त of अस् with परि. पटलम्=heap, group, आवर्जिताः=bent.

समुद्राद्भूमिः उत्पततीव दृश्यते विमानवेगात्—

कुरुष्व तावत्करभोरु पश्चा-
न्मार्गे मृगप्रेक्षिणि दृष्टिपातम् ।

एषा विदूरीभवतः समुद्रात्
सकानना निष्पततीव भूमिः ॥ १८ ॥

अन्वयः— हे करभोरु, हे मृगप्रेक्षिणि, तावत् पश्चात् मार्गे दृष्टिपातं कुरुष्व। एषा सकानना भूमिः विदूरीभवतः समुद्रात् निष्पतति इव।

O lady possessed of beautiful thighs and eyes (thighs resembling a particular part of the fore arm called Karabha and eyes similar to those of the deer), just direct your eyes on the path behind. This earth along with its forests appears to issue forth from the ocean which is receding far behind.

करभ इव ऊरू यस्याः सा करभोरूः, तस्याः संबुद्धिः करभोरुः करभ is that tapering part of the palm from the wrist to the little finger - "मणिबन्धादाकनिष्टं करस्य करभो वहिः" (अमरः) The thigh resembling the करभ is a mark of beauty. मृगवत् प्रेक्षते इति तस्याः संबुद्धिः मृगप्रेक्षिणि = one who looks like a deer. i.e. whose glances are tremulous and beautiful like those of the deer. These two addresses of Rama, though refering to the charm of Sita, are not mere addresses of praise to flatter the sweet heart. In this context Kalidasa seems to have employed them with special significance. There is some action also suggested here. Till now Rama was looking in front and was describing what he saw. After coming over the shore, he turned back and was struck by the grand view of the earth appearing to emerge from the sea which was fast receding. At once he draws the attention of Sita

to that placing his hand on her lap and here the address करभोरु is very apt. Immediately Sita turned her face backward and at that time her unsteady eyes in the turned face reminded Rama of the tremulous glances of the deer turning their necks and he addresses her, in appreciation of the special charm of her eyes at that moment, as मृगप्रेक्षिणि। In the succeeding verses, many such significant addresses will be found. भीरु in verse 24 बन्धुरगात्रि in 47 and अनवद्याङ्गि in 57 are some of them पश्चात् मार्गं दृष्टिपातं कुरुष्व = cast your glance on the path already traversed (behind). कुरुष्व-लोट्-म-ए आत्मनेपदि of कृ to do. एषा काननेन सह वर्तत इति सकानना भूमि: = This earth along with its forests. अदूर: विदूर: भवन् विदूरीभवन् = receding far behind तस्मात्, समुद्रात् = from the ocean, निष्पतति इव = appears to emerge, to come out. 18

यथेच्छं सञ्चरति विमानम्—

क्वचित्पथा सञ्चरते सुराणां
क्वचिद्घनानां पततां क्वचिच्च।
यथाविधो मे मनसोऽभिलाषः
प्रवर्तते पश्य तथा विमानम् ॥ १९ ॥

अन्वय:— (हे देवि) विमानं मे मनसः अभिलाषः यथाविधः तथा प्रवर्तते पश्य। क्वचित् सुराणां पथा, क्वचित् घनानां, क्वचित् पततां (पथा) च सञ्चरते।

Look, the aerial car moves about in conformity with my heart's desire—sometimes

it travels along the path of Gods, sometimes through that of clouds and sometimes through that of birds.

According to the wish of Rama who wants to enjoy the flight at different altitudes and see the earth from those heights, the aerial car flies at great height along the path of Gods and then comes down to the path of clouds and then that of birds. The pushpaka, being a divine Vimana, does not require a pilot but flies according to the wishes of the owner. Rama draws Sita's attention to the scenary as seen from different heights and also to the change of weather. पश्य = look, पतताम् = of the birds, पथा सञ्चरते = travels along the path. The परस्मैपद root चर् takes the आत्मनेपद terminations when prefixed with सं and is governed by a noun in तृतीयाविभक्ति । 19

शीतलः सुरभिश्चाकाशवायुः सुखस्पर्शः–

असौ महेन्द्रद्विपदानगन्धिः
त्रिमार्गगावीचिविमर्दशीतः ।
आकाशवायुर्दिनयौवनोत्थान्
आचामति स्वेदलवान्मुखे ते ॥ २० ॥

अन्वयः— महेन्द्रद्विपदानगन्धिः त्रिमार्गगावीचिविमर्दशीतः असौ आकाशवायुः ते मुखे दिनयौवनोत्थान् स्वेदलवान् आचामति ।

This breeze of heaven fragrant with (like) the rut of Indra's elephant (Airavata)

and cool on account of the close contact of the waves of the Ganges, sips (wipes off) the particles of sweat on your face caused by (the heat of) midday.

महांश्चासौ इन्द्रश्च महेन्द्रः द्वाभ्यां पिवतीति द्विपः, महेन्द्रस्य द्विपः महेन्द्रद्विपः तस्य दानं मदजलम्, तस्येव गन्धः यस्य सः महेन्द्रद्विपदानगन्धिः = Having a smell similar to the smell of the rut of Indra's elephant. Coming from heaven the breeze carries with it the smell of the rut of Airavata. The इ in गन्धिः is due to the word गन्ध being preceded by the word दान which denotes उपमानम् । In such a compound the final अ is replaced by इ. त्रिभिः मार्गैः गच्छतीति त्रिमार्गगंगा (गङ्गा) तस्याः वीचीनां विमर्देन (संपर्केण) शीतः = cool by the contact with the waves of आकाशगंगा. Thus the breeze is fragrant and cool. आकाशवायुः = heavenly breeze. दिनस्य यौवनं (मध्याह्नः) तेन उत्तिष्ठन्तीति दिनयौवनोत्थान् = caused by the heat of mid-day. ते मुखे स्वेदस्य लवान् (कणान्) आचामति = sips, i.e. wipes off; लट्--प्र-ए of the root चम् with आ, परस्मैपदि. When the Vimana came down to the path of birds, drops of perspiration collected over the cheeks of Sita owing to excessive mid-day heat. Seeing that Rama wished the Vimana to soar high to the path of gods and when the Vimana actually reached the desired height he speaks these words to Sita. गंगा is called त्रिमार्गगंगा because भगीरथ brought her from the heaven to earth and then took her to the Nether world. Thus गङ्गा has three courses—in स्वर्ग, भूमि and पाताल. The word आचामति, instead of पिबति or शोषयति suggests the gentleness of breeze. 20

वायुरिव मेघोऽपि सीतां सेवते—

करेण वातायनलम्बितेन
स्पृष्टस्त्वया चण्डि कुतूहलिन्या ।
आमुञ्चतीवाभरणं द्वितीय-
मुद्भिन्नविद्युद्वलयो घनस्ते ॥ २१ ॥

अन्वयः— हे चण्डि ! कुतूहलिन्या त्वया वातायनलम्वितेन करेण स्पृष्टः उद्भिन्नविद्युद्वलयः घनः ते द्वितीयं आभरणं आमुञ्चति इव.

O angry lady, touched by you out of curiosity with your hand 'put loosly out of the window, the cloud seems to put on you (your hand) a second ornament (bracelet) by means of the circular lightning just flashed.

Rama addresses Sita as चण्डि = O angry lady. This suggests that she was probably irritated when her vision was obstructed by a passing thick cloud as the Vimana descended from the path of gods to the path of clouds. विद्युद्भूषितं मेघं दृष्ट्वा नीलोत्पलदलश्यामो स्त्र्यन्तरयुक्त इति सीतायाः वर्णसाम्यात् कोपवत्ता इति हेमाद्रिः । While passing through the cloud Sita puts her hand out of the window to touch the cloud out of curiosity when a sudden flash of lightning seems to provide an additional bracelet to her hand. Thus Rama says the cloud. too is serving her like wind. कुतूहलमस्ति अस्याः इति कुतूहलिनी, तया त्वया=by you who are having the curiosity to know the nature of the cloud. वातायने लम्बितेन करेण = by the hand stretched out through the window, स्पृष्टः = touched, क्तप्रत्ययः .. of स्पृश्

to touch. घनः = the cloud, उद्भिन्नं विद्युदेव वलयं येन सः = which has caused a flash of circular lightning. ते द्वितीयं आभरणम् = a second ornament to your hand, i. e. a bracelet. आमुञ्चति इव = is placing as it were, लट्-प्र-ए of मुच् with आ = to put on. 21

जनस्थानमागता विमानवेगेन–

अमी जनस्थानमपोढविघ्नं
मत्वा समारब्धनवोटजानि ।
अध्यासते चीरभृतो यथास्वं
चिरोज्झितान्याश्रममण्डलानि ॥ २२ ॥

अन्वयः— अमी चीरभृतः जनस्थानं अपोढविघ्नं मत्वा समारब्धनवोटजानि चिरोज्झितानि आश्रममण्डलानि यथास्वं अध्यासते ।

These ascetics finding that Janasthana is (now) free from trouble, occupy their respective sites of hermitages abandoned long ago, where they have started constructing new huts.

After crossing the ocean Rama made the aerial car travel through different altitudes to enjoy different sights and weather conditions and described the heavenly breeze and clouds. By this time they have come over Janasthana where Ravana formerly stationed 14000 Rakshasas with Khara as their chief who drove away the asectics by causing disturbances to their penance and who were killed by Rama. Rama also

passed through this spot on foot while searching for Sita. He describes this place in three verses refering to certain memorable incidents.

अमी चीराणि बिभ्रति इति चीरभृत:=these persons wearing tree-barks, ascetics. जनस्थानं is a place in Dandakaranya where Ravana stationed a Rakshasa army of 14000 strong. अपोढा: विघ्ना: यस्मात् तत्=from where obstacles have been removed by the killing of the Rakshasas. अपोढ-क्तप्रत्ययान्त of वह् with अप। मत्वा=having known, त्वाप्रत्ययान्त of मन् to think. समारब्धा: नवा: उटजा: (पर्णशाला:) येषु तानि, चिरात् उज्झितानि, आश्रामाणां मण्डलानि (विभागान्) The sites of hermitages forsaken long before owing the fear of Rakshasas and where they have started constructing new cottages now. स्वं स्वं अनतिक्रम्य यथास्वम्=without violating their respective possessions, अध्यासते=occupy, लट्-आत्मनेपदि, प्र. ब. of आस् with अधि. आश्रममण्डलानि अध्यासते-The root आस् prefixed with अधि governs द्वितीयाविभक्ति instead of सप्तमी। Without अधि it would be आश्रममण्डलेषु आसते।

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अत्र सीताचरणाद् भ्रष्टं नूपुरं दृष्टम्-

सैषा स्थली यत्र विचिन्वता त्वां
भ्रष्टं मया नूपुरमेकमुर्व्याम्।
अदृश्यत त्वच्चरणारविन्द-
विश्लेषदु:खादिव बद्धमौनम् ॥ २३ ॥

अन्वय:— सा एषा स्थली यत्र त्वां विचिन्वता मया त्वच्चरणारविन्द विश्लेषदु:खादिव बद्धमौनं उर्व्यां भ्रष्टं एकं नूपुरं अदृश्यत।

This is that elevated ground where, while searching for you, one anklet that had slipped away (from your foot) on the ground was seen by me observing silence, as it were, owing to the sorrow of separation of your lotus-like foot.

Pointing out to a natural elevated level site Rama tells Sita that he found, while searching for her, one of her anklets lying there. While on her foot it used to talk sweetly through its jingling sound but now it was silent. This silence is poetically fancied as due to the sorrow caused by the separation from Sita's lotus-like foot. This is a fine example of the figure called हेतूत्प्रेक्षा.

सा एषा स्थली = this is that site, स्थली means a natural elevated level ground while स्थला is an artificial one. यत्र = where, त्वां विचिन्वता मया = by me who was searching for you, विचिन्वता-शत्रन्त of the root चि with वि. उर्व्यां भ्रष्टं एकं नूपुरम् = one anklet that had fallen on the ground. भ्रष्टं-क्तप्रत्ययान्त of root भ्रंश्. तव चरणः अरविन्दमिव त्वच्चरणारविन्दं, तेन विश्लेषः, तेन दुखं तस्मात् इव = as if due to the grief caused by the separation of your lotus-like foot. बद्धं मौनं येन तत् बद्धमौनम् = silent, observing silence. अदृश्यत = was seen, लङ-प्र-ए of दृश् passive. 23

लताः कृपया विनापि वाचं रावणस्य मार्गं दर्शितवत्यः—

त्वं रक्षसा भीरु यतोऽपनीता

तन्मार्गमेता कृपया लता मे ।

अदर्शयन् वक्तुमशक्नुवत्यः
शाखाभिरावर्जितपल्लवाभिः ॥ २४ ॥

अन्वयः— हे भीरु ! त्वं रक्षसा यतः अपनीता तं मार्गं वक्तुं अशक्नुवत्यः एताः लताः आवर्जितपल्लवाभिः शाखाभिः कृपया मे अदर्शयन् ।

O timid lady, these creepers being unable to speak showed me, out of compassion, the path through which you were carried away by the demon (Ravana) by means of their branches possessed of tender leaves bending low.

In this and the next verse Rama tells Sita that even plants and animals sympathised with him and, being unable to speak, indicated the path of Ravana carrying her by means of bending their branches and directing their glances in that direction. The idea that plants and animals, though speechless, have life and feelings is commonly found expressed by the ancient poets, scientists and philosophers.

When Rama just mentioned the incident of her abduction by the demon she got frightened and hence she is addressed as भीरु. बिभेति इति भीरूः तस्याः संबुद्धिः । यतः=through which, यच्छब्दात् तृतीयार्थे तसिः । त्वं रक्षसा यतः अपनीता तं मार्गं=that route through which you were carried away by the demon, Ravana. वक्तुं=to speak, तुमुन्नन्तमव्ययं of वच्. न शक्नुवत्यः (क्वतुप्रत्ययान्त of शक्) अशक्नुवत्यः= unable, एताः लताः=these creepers, आवर्जिताः पल्लवाः याभिः

ताभिः शाखाभिः = by means of branches which bent their tender leaves downwards. कृपया = out of compassion, मे = to me, अदर्शयन् = pointed out, showed, लङ्-प्र-ब of दृश् causal. "लतादीनामपि ज्ञानमस्त्येव तदुक्तं मनुना — "अन्तः संज्ञा भवन्त्येते सुखदुःखसमन्विताः" (मल्लिनाथः) । There is some controversy on the grammatical correctness of the usage भीरु in संबुद्धि. According to अमर it should be भीरो— "भीरुभीरुकभीलुकाः (अमरः), 24

मृग्य अपि राममबोधयन्-

मृग्यश्च दर्भाङ्कुरनिर्व्यपेक्षाः
तवागतिज्ञं समबोधयन्माम् ।
व्यापारयन्त्यो दिशि दक्षिणस्या-
मुत्पक्ष्मराजीनि विलोचनानि ॥ २५ ॥

अन्वयः — दर्भाङ्कुरनिर्व्यपेक्षाः मृग्यश्च उत्पक्ष्मराजीनि विलोचनानि दक्षिणस्यां दिशि व्यापारयन्त्यः (सत्यः) तव अगतिज्ञं मां समबोधयन् ।

Unmindful of the sprouts of Kusa grass, the female deer too enlightened (informed) me who was ignorant of your whereabouts by directing their eyes towards the South with the rows of eye-lashes turned upward.

निर्गता व्यपेक्षा यासां ताः निर्व्यपेक्षाः, दर्भाङ्कुरेषु निर्व्यपेक्षाः मृग्यश्च = the female deer too which were indifferent to the Darbha sprouts on account of their sympathy for Rama stopped eating and showed him the direction to

which Sita was taken by Ravana. तव गतिं जानातीति गतिज्ञः, न गतिज्ञः अगतिज्ञः तं मां समबोधयन् = informed me who was not aware of your whereabouts, the direction to which you were taken. How did they inform ? उद्गताः पक्ष्मणां राजयः येषां तानि उत्पक्ष्मराजीनि विलोचनानि दक्षिणस्यां दिशि व्यापारयन्त्यः = directing their glances with raised eye-lashes towards the south. Since Ravana went to the south through the sky the deer raised their eye-lashes and looked in that direction and thus informed him that Sita was taken to the South through the sky. समबोधयन्-लङ-प्र-ब of बुध् to know with सं, causal. व्यापारयन्त्यः- शतृप्रत्ययान्त of the root पृ with वि and आ causal. 25

इतः परं चतुर्भिः माल्यवति रामेणानुभूतविरहवेदना-वर्णनम्—

एतद्गिरेर्माल्यवतः पुरस्ता-
दाविर्भवत्यम्बरलेखि शृङ्गम् ।
नवं पयो यत्र घनैर्मया च
त्वद्विप्रयोगाश्रु समं विसृष्टम् ॥ २६ ॥

अन्वयः — माल्यवतः गिरेः अम्बरलेखि एतत् शृङ्गं पुरस्ताद् आविर्भवति, यत्र घनैः नवं पयः मया त्वद्विप्रयोगाश्रु च समं विसृष्टम् ।

Here, in front of us emerges the sky-scratching peak of Mountain Malyavan where fresh water (rain) by the clouds and tears of your separation by me were released simultaneously.

In four verses beginning from this, Rama describes the pangs of separation he experienced in the rainy season which he spent on the mountain Malyavan after killing Valin and crowning Sugriva as the king of monkeys. अम्बरं लिखतीति तच्छीलं अम्बरलेखि = which scratches the sky, माल्यवतः गिरेः एतत् शृङ्गम् = this peak of Mountain Malyavan which is one of the principal mountains of India "हिमवान् निषधो विन्ध्यो माल्यवान् पारियात्रकः। गन्धमादनमन्ये च हेमकूटादयो नगाः (अमरः). पुरस्तादाविर्भवति = appears in front of us, यत्र = where, घनैः नवं पयः = fresh water, rain by the clouds. मया तव विप्रयोगः त्वद्विप्रयोगः, तेन अश्रु त्वद्विप्रयोगाश्रु च = and tears caused by your separation by me. समं विसृष्टम् = were released simultaneously. विसृष्टम्–क्तप्रत्ययान्त of सृज् with वि। सहोक्तिरलङ्कारः। The pangs of separation become unbearable in rainy season —"मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः कण्ठाश्लेषप्रणयिनि जने किंपुनर्दूरसंस्थे (मेघदूतम्)·। 26

सुन्दरपदार्थानां विरहोद्दीपकत्वमसह्यत्वं च–

गन्धश्च धाराहतपल्वलानां
कादम्बमर्धोद्गतकेसरं च
स्निग्धाश्च केकाः शिखिनां बभूवुः
यस्मिन्नसह्यानि विना त्वया मे ॥ २७ ॥

अन्वयः— यस्मिन् धाराहतपल्वलानां गन्धः, अर्धोद्गतकेसरं कादम्बं, शिखिनां स्निग्धाः केका त्वया विना मे असह्यानि बभूवुः।

Where, without you, the smell of ponds struck by showers (of rain), the Kadamba

flower with its half-sprouted filaments and the delightful notes of the peacocks—all became unbearable to me.

Things which are usually pleasant cause mental agony in separation. A few of them are mentioned in this and the next two verses to impress on Sita Rama's miserable plight in her separation. यस्मिन् = where, on that peak of Malyavan. धाराभि: आहतानां पल्वलानां, गन्धः = the smell of ponds at the fall of first showers after summer. अर्धं उद्गताः केसराः यस्मिन् तत् अर्धोद्गतकेसरं, कदम्बस्य विकारः कादम्बम् = The Kadamba flower with its filament half risen. This proclaims the commencement of the rainy season. शिखिनां स्निग्धाः केकाः च = the sweet voices of the peacocks—all (these). त्वया विना = without you, विना governs तृतीयाविभक्ति। It may also govern द्वितीया and पञ्चमी। मे = to me, सोढुं योग्यानि सह्यानि, न सह्यानि असह्यानि = unbearable, बभूवुः = became गन्धः असह्यः, कादम्बं असह्यम्, केकाः असह्याः इति असह्यश्च, असह्यं च असह्याश्च असह्यानि, an instance of एकशेष compound retaining the Neuter gender

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घनगर्जितान्यप्यसह्यान्यासन्–

पूर्वानुभूतं स्मरता च यत्र
कम्पोत्तरं भीरु! तवोपगूढम्।
गुहाविसारीण्यतिवाहितानि
मया कथञ्चिद्घनगर्जितानि ॥ २८ ॥

अन्वयः— हे भीरु ! यत्र पूर्वानुभूतं कम्पोत्तरं तव उपगूढं स्मरता मया गुहाविसारीणि घनगर्जितानि कथञ्चिद् अतिवाहितानि ।

O timid lady, where (on the peak) the thunders of clouds entering (reaching) into the caves were somehow (with difficulty) endured by me remembering, as I did, your embrace accompanied by trembling that has been enjoyed previously.

Lovers enjoy the embrace of their frightened sweet-hearts with their limbs trembling with fear. Thunders become the cause of such embraces and Rama has enjoyed them previously. In the absence of Sita, it was very difficult for him to bear the thunder while residing in the caves of Malyavan but he says that he managed to endure them by remembering Sita's embraces enjoyed previously. हे भीरु–The address is quite proper in this context which refers to Sita's fear on hearing the thunder of clouds. पूर्वं अनुभूतं पूर्वानुभूतम् । कम्पः उत्तरः (श्रेष्ठः) यस्मिन् तत् adjectival to उपगुढम्=the embrace which is dominated by trembling that has been experienced before. The word उपगूढं is formed by adding क्तप्रत्यय in the sense of भाव to the root गुह् with उप । It means उपगूहनम् । स्मरता मया विसरन्तीति विसारीणि, गुहासु विसारीणि गुहाविसारीणि=entering into the caves. घनानां गर्जितानि=the thunders of clouds. अतिवाहितानि—क्तप्रत्ययान्त of वह casual with अति=were endured, कथंचित्=with much difficulty.

नवकन्दलान्यपि विरहे तमपीडयन्–

आसारसिक्तक्षितिबाष्पयोगा-
न्मामक्षिणोद्यत्र विभिन्नकोशैः ।
विडम्ब्यमाना नवकन्दलैस्ते
विवाहधूमारुणलोचनश्रीः ॥ २९ ॥

अन्वयः— यत्र विभिन्नकोशैः नवकन्दलैः आसारसिक्तक्षितिबाष्पयोगात् विडम्ब्यमाना ते विवाहधूमारुणलोचनश्रीः मां अक्षिणोत् ।

Where the splendour of your eyes rendered red by the smoke of the marital fire, being imitated by the fresh Kandala plants with their blossomed buds coming into contact with vapour rising from the earth drenched by showers, pained me.

The Kandala buds open by the contact of the vapour rising from the earth drenched by fresh rain water. With their red interior touched by the smoke-like vapour, they resembled the eyes of Sita rendered red by the smoke rising from the fire of marriage. Hence Rama was reminded of her red eyes at the time of his marriage which made him miserable in separation. विभिन्नाः कोशाः येषु तैः, नवानि च तानि कन्दलानि च तैः = by the fresh Kandala plants with their buds opened in the season and hence red. Kandala is a kind of small plantain-like plant which sprouts and flowers in the rainy season–" आविर्भूतप्रथममुकुलाः कन्दलीश्चानुकच्छम् " (मेघदूतम्).

आसारेण सिक्तायाः क्षितेः (यः) बाष्पः तस्य योगात् (संबन्धात्) हेतोः विडम्ब्यमाना (अनुक्रियमाणा) = being imitated on account of its contact with the vapour of the earth drenched by rain, आसारः = continuous shower of rain – "धारासंपात आसारः" (अमरः). सिक्ता = drenched, क्तप्रत्ययान्त of सिच्. बाष्पः = vapour. The red flower coming into contact of the vapour resembling smoke imitated the eyes red by the contact of the smoke. विडम्ब्यमाना–शानच् प्रत्ययान्त of डब् with वि. passive = being imitated. ते, विवाहस्य धूमः, तेन अरुणा लोचनयोः श्रीः = the beauty of your eyes red by the smoke of marital fire being remembered on account of similarity. मां अक्षिणोत् = Pained me in separation. अक्षिणोत्-लङ्-प्र-ए of क्षि to afflict, परस्मैपदि ।

दूरात् दृश्यमानानि पम्पासलिलानि हृदयमावर्जयन्ति–

उपान्तवानीरवनोपगूढा-
न्यालक्ष्यपारिप्लवसारसानि ।
दूरावतीर्णा पिबतीव खेदा-
दमूनि पम्पासलिलानि दृष्टिः ॥ ३० ॥

अन्वयः — उपान्तवानीरवनोपगूढानि आलक्ष्यपारिप्लवसारसानि अमूनि पम्पासलिलानि दूरावतीर्णा मे दृष्टिः खेदात् पिबतीव ।

My eye descending (going down) from a long distance seems to drink, out of fatigue, these waters of Pampa which are enveloped (surrounded) by the cane plants (forests) grown on its sides and where the floating

(moving) Sarasa birds are but slightly visible.

In three verses from this, Rama describes the beautiful Pampa lake and his miserable life on its banks in separation उपान्ते वानीराणां वनानि, तैः उपगूढानि = Enveloped or surrounded by the overhanging cane plants spreading from its sides; आलक्ष्याः पारिप्लवाः (चञ्चलाः) सारसाः येषु तानि = Where the Sarasa birds moving to and fro are visible slightly; both adjectival to अमूनि पम्पासलिलानि = these waters of Pampa lake, object of पिबति. दूरात् अवतीर्णा = descended from a long distance (great height). मे दृष्टिः = my eyes, खेदात् = owing to fatigue caused by the long descend, पिबति इव = drinks, as it were. The beautiful Pampa attracted the eyes of Rama and he looked at it longily. This is poetically described as his eye descending to the waters and drinking them. The idea of a tired traveller drinking water to quench his thirst is suggested here.

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चक्रवाकमिथुनदर्शनेन विरहिणो रामस्य स्पृहा—

अत्राबियुक्तानि रथाङ्गनाम्ना-
मन्योन्यदत्तोत्पलकेसराणि ।
द्वन्द्वानि दूरान्तरवर्तिना ते
मया प्रिये सस्पृहमीक्षितानि ॥ ३१ ॥

अन्वयः— अत्र अन्योन्यदत्तोत्पलकेसराणि अवियुक्तानिरथाङ्गनाम्नां द्वन्द्वानि ते दूरान्तरवर्तिना मया हे प्रिये! सस्पृहं ईक्षितानि ।

Here, the united Chakravaka couples which shared (offered) the filaments of lilies with (to) each other were, my dear, observed longingly by me who remained far away from you.

The chakravaka birds always move in pairs sharing their food and they are famous for their love and their inability to bear separation. They spend the whole night weeping since they cannot see each other. Being separated from Sita, Rama looked at the happy couples of चक्रवाक longingly. अत्र = here, in the Pampa lake. अन्योन्यस्मै दत्तानि उत्पलानां केसराणि यैः तानि, न वियुक्तानि अवियुक्तानि, रथस्य अङ्गं (चक्रं) नाम येषां तेषां रथाङ्गनाम्नां (चक्रवाकाणां) द्वन्द्वानि (मिथुनानि) = These pairs of chakravaka birds which were not separated but united and which gave to each other (shared) filaments of lilies. रथाङ्गनामा means that whose name is a part (limb) of the chariot, i.e चक्र, hence चक्रवाक under the rule "नामैकदेशे नामग्रहणम्"। दूरं च तत् अन्तरं च दूरान्तरं, तस्मिन् वर्तत इति तथाभूतेन दूरान्तरवर्तिना = Residing far off from you मया = by me स्पृहया सह वर्तते यस्मिन् कर्मणि तथा इति सस्पृहम्. With great longing, adverbial adjunct to ईक्षितानि = were observed, looked at. The address हे प्रिये is very appropriate in this context. It is because of her being his dear wife, he felt miserable in her separation.

31

रामेणानुभूता उन्मादावस्थात्र वर्ण्यते—

इमां तटाशोकलतां च तन्वीं
स्तनाभिरामस्तबकाभिनम्राम् ।

त्वत्प्राप्तिबुद्ध्या परिरब्धुकामः
सौमित्रिणा साश्रुरहं निषिद्धः ॥ ३२ ॥

अन्वयः— स्तनाभिरामस्तवकाभिनम्रां तन्वीं इमां तटाशोकलतां च त्वत्प्राप्तिबुद्ध्या परिरब्धुकामः अहं सौमित्रिणा साश्रुः (सास्रं) निषिद्धः ।

And, when I attempted to (was eager to) embrace this slender Asoka branch on the shore bending low with bunches of flowers beautiful like (your) breasts under the impression of having obtained you, I was stopped (prevented) by the son of Sumitra (Lakshmana) shedding tears.

The crystal clear waters and the beautiful surroundings of the Pampa lake inflamed the passion of Rama who was separated from Sita. In the height of his uncontrolable passion, he, like any other lover, behaved like a mad man and Lakshmana had to strive hard to keep him within limits. One touching incident of the above type showing the extent to which Rama's उन्मादावस्था had developed is described here.

च=also, स्तनौ इव अभिरामौ स्तनाभिरामौ=beautiful, like breasts, i.e, the breasts of Sita since they alone can create the impression of having obtained Sita. स्तनाभिरामाभ्यां स्तवकाभ्यां अभिनम्राम्, इमां तन्वीं, तटे अशोकलताम्=तटाशोकलताम्=this branch of the Asoka on the bank (of the lake) which is तन्वी slender and was bending by the weight of breast-like bunches of flowers and hence which was mistaken by me for you. Since अशोक is not

a creeper Mallinatha rightly explains the word लता to mean a branch. तव प्राप्तेः बुद्धया = under the misunderstanding of having obtained you. परिरब्धुं कामः यस्य सः = intent on embracing it. परिरब्धुकामः — The म् of the तुमुन् is dropped before काम and मनस्। सौमित्रिणा अश्रुभिः सह वर्तत इति साश्रुः = shedding tears अहं निषिद्धः = was prevented, stopped. क्तप्रत्ययान्त of सिध् with नि। Instead of साश्रुः some read सास्रम्. In that reading it will be an adverbial adjunct to निषिद्धः। अस्रेण सह यस्मिन् कर्मणि तथा निषिद्धः सौमित्रिणा = I was prevented by Lakshmana shedding tears. This suggests that even Lakshmana could not control his tears on seeing the miserable plight of Rama. When I went forward to embrace the Asoka branch Lakshmana stopped me saying it was not Sita. 32

इदानीं गोदावरीसमीपमागताः—

अमूर्विमानान्तरलम्बिनीनां
श्रुत्वा स्वनं काञ्चनकिङ्किणीनाम् ।
प्रत्युद्व्रजन्तीव खमुत्पतन्त्यः
गोदावरीसारसपङ्क्तयस्त्वाम् ॥ ३३ ॥

अन्वयः— विमानान्तरलम्बिनीनां काञ्चनकिङ्किणीनां स्वनं श्रुत्वा खं उत्पतन्त्यः अमूः गोदावरीसारसपङ्क्तयः त्वां प्रत्युद्व्रजन्ति इव ।

These rows of Sarasa birds of Godavari flying up the sky on hearing the jungling

noise of the golden bells hanging in the inter-spaces of the aerial car seem to come forward to greet you.

विमानस्य अन्तरेषु लम्बंन्ते इति तासां विमानान्तरलम्बिनीनाम्=Hanging in the interspaces of the Vimana. काञ्चनकिङ्कणीनाम्=of the golden bells. स्वनं शब्दं श्रुत्वा=on hearing the jungling noise. खं आकाशं उत्पतन्त्य:=soaring up the sky. शत्रन्त of पत् with उत्=to go up. अमू:=these, अद: शब्दस्य स्त्रीलिङ्गे प्रथमाबहुवचनम्. गोदावर्या: सारसपङ्क्तय:=The rows of Sarasa birds of Godavari. त्वां प्रत्युद्व्रजन्ति इव=Appear to come forward to greet you. On hearing the sound of the small bells attached to the Vimana the swans of Godavari fly up thinking that other swans are coming. This is fancied as the swans going forward to greet Sita who was friendly with them while living at Panchavati. The noise of Sita's anklets also resembled the noise of Sarasa birds.

33

चिरात् दृष्टा पञ्चवटी चित्तमानन्दयति–

एषा त्वया पेशलमध्ययापि
घटाम्बुसंवर्धितबालचूता ।
आनन्दयत्युन्मुखकृष्णसारा
दृष्टा चिरात्पञ्चवटी मनो मे ॥ ३४ ॥

अन्वय:— पेशलमध्यया अपि त्वया घटाम्बुसंवर्धितबालचूता उन्मुखकृष्णसारा चिरात् दृष्टा एषा पञ्चवटी मे मन: आनन्दयति .

This Panchavati where young mango plants were nourished with water from jars (poured) by you, though of slim waist, and where there are black-antelopes with uplifted faces, gladdens my heart being seen after a long time.

Panchavati is the place where Rama enjoyed his life with Sita. Many are the happy episodes in their life at Panchavati which poets have described. The sight of that Panchavati after a long interval naturally gladdens the heart of Rama. पेशलं मध्यं यस्याः तया पेशलमध्यया अपि त्वया = By you, though you are one with a slender waist and hence cannot bear much physical strain, (the mango plants were watered out of affection). घटाम्बुभिः संवर्धिताः बालचूताः यस्याः सा = Whose young mango plants were grown by pouring waters from jars. उन्मुखाः कृष्णसाराः यस्याः सा = Where the black antelopes are looking at us by turning their faces upward. These antelopes too were brought up by Sita with affection. चिरात् दृष्टा = Seen after a long time i.e. one year. It was from here Sita was abducted by Ravana. पञ्चानां वटानां समाहारः पञ्चवटी = A famous spot with five banyan trees on the bank of Godavari. पञ्चवटी is an instance of द्विगुसमासः। मे मनः आनन्दयति = Gladdens my heart, नन्द् with आ causal.

34

गोदावरीतीरे पूर्वानुभूतसुखस्मरणम्—

अत्रानुगोदं मृगयानिवृत्तः
तरङ्गवातेन विनीतखेदः ।

रहस्त्वदुत्सङ्गनिषण्णमूर्धा
स्मरामि वानीरगृहेषु सुप्तः ॥ ३५ ॥

अन्वयः — अत्र अनुगोदं मृगयानिवृत्तः तरङ्गवातेन विनीतखेदः रहः त्वदुत्सङ्गनिषण्णमूर्धा (सन् अहं) वानीरगृहेषु सुप्तः (इति यत् तत्) स्मरामि ।

Here, near (on the bank of) Godavari, inside the bowers of cane plants, I remember having slept in private, after returning from hunting, my head placed (resting) on your lap and my fatigue relieved by the breeze of waves.

अत्र = here in पञ्चवटी, गोदाया: (गोदावर्या:) समीपे अनुगोदम्, an instance of अव्ययीभावसमास:=near Godavari. गोदा stands for गोदावरी like भीम: for भीमसेन: under the rule "नामैकदेशग्रहणे नामग्रहणम् । मृगयायाः निवृत्तः=having returned from the hunting. तरङ्गाणां वातेन=by the breeze coming from the waves and hence cool. विनीतः खेदः यस्य सः=(My) fatigue being removed. रहः=in private. तव उत्सङ्गे निषण्णाः मूर्धा यस्य सः त्वदुत्सङ्गनिषण्णमूर्धा सन्=With my head placed on your lap. वानीरगृहेषु=In the bowers formed by cane plants. सुप्तः इति यत् तत् स्मरामि=I remember how I slept. स्मरामि is the predicate to which the whole sentence is the object. The description of Panchavati ends here.

महाप्रभावस्य अगस्त्यस्याश्रमपदमागताः–

भ्रूभेदमात्रेण पदान्मघोनः
प्रभ्रंशयां यो नहुषं चकार ।
तस्याविलाम्भः परिशुद्धिहेतोः
भौमो मुनेः स्थानपरिग्रहोऽयम् ॥ ३६ ॥

अन्वयः— यः भ्रूभेदमात्रेण मघोनः पदात् नहुषं प्रभ्रंशयांचकार आविलाम्भः परिशुद्धिहेतोः तस्य मुनेः अयं भौमः स्थानपरिग्रहः (दृश्यते).

This is the chosen (adopted) earthly residence of that sage who is the cause of purification of turbid water and who caused the fall of (King) Nahusha from the post of Indra by a mere knit of his eye-brows.

भ्रुवोः भेदः भ्रूभेद एव भ्रूभेदमात्रं तेन=By merely knitting the eye-brow यः (मुनिः) = the Sage who. मघोनः पदात्= from the post of Indra. नहुषम्=a king of the lunar dynasty of that name. प्रभ्रंशयांचकार=caused to fall down अनुप्रयोग लिट् (Periphrastic Perfect) of भ्रंश् with प्र-प्रथम-पुरुषैकवचनम्. According to strict grammar, the roots कृ, भू or अस् should be directly attached to the concerned roots in Periphrastic Perfect "कृञ्चानुप्रयुज्यते लिटि". So the use of the two words यः and नहुषं between प्रभ्रंशयां and चकार is ungrammatical. We find such usage in Kalidasa elsewhere also—"तं पातयां प्रथममास पपात पश्चात्", आविलस्य अम्भसः परिशुद्धेः हेतोः तस्य मुनेः=of that sage who is the cause of purification of muddy water, i.e. अगस्त्य who

resides in the form of a star in the sky and whose appearance in the Autmn is said to be the cause of making the muddy waters of the rainy season clear in Autmn. अयम् = this, the asrama seen yonder. भूमौ भवः भौमः = on the earth, belonging to the earth, as different from the one in heaven where he remains in the form of a star. परिगृह्यत इति परिग्रहः स्थानमेव परिग्रहः स्थानपरिग्रहः = Chosen residence, the place where he has chosen to reside in human form.

In this and the next verse Rama refers to the greatness of the sage Agastya at whose bidding he formerly settled down at Panchavati and pays his respects to him. There are many interesting episodes narrated in the Mahabharata and Ramayana extoling the superior powers of this sage. The humbling of the pride of Vindhya, the drinking of the waters of the ocean etc. are some. Rama refers to the punishment he gave to King Nahusha who misbehaved and also to his residence in heaven which is beneficial to the people. When Indra remained invisible somewhere in order to perform penance to wash off his sin of ब्रह्महत्या caused by the killing of वृत्रासुर, the Gods and Sages installed Nahusha of चन्द्रवंश, the grandson of Pururavas and father of ययाति, on the throne of Indra. Intoxicated with power and position, he wanted to make Indrani his spouse and ordered the Seven Sages (सप्तर्षयः) to carry his palanquin to Indrani's residence. Agastya being short could not keep pace with others when the angry

king ordered him to move quickly saying सर्प सर्प. The great sage cursed him to anger to become a सर्प=serpent, and at once he fell down from the palanquin and heaven and remained as a serpent somewhere in the Himalayas until युधिष्ठिर relieved him from the curse. 36

अगस्त्यस्य यागाग्निधूमाघ्राणेन परिपूतत्वम्–

त्रेताग्निधूमाग्रमनिन्द्यकीर्ते-
स्तस्येदमाक्रान्तविमानमार्गम् ।
घ्रात्वा हविर्गन्धि रजोविमुक्तः
समश्नुते मे लघिमानमात्मा ॥ ३७ ॥

अन्वयः— अनिन्द्यकीर्तेः तस्य आक्रान्तविमानमार्गं हविर्गन्धि त्रेताग्नि-धूमाग्रं इदं घ्रात्वा रजोविमुक्तः मे आत्मा लघिमानं समश्नुते ।

My soul becomes light (attains lightness) having been freed from sins on account of smelling the tip of the smoke rising from the threefold (sacrificial) fire of this sage of unblemished fame which bears the smell of the sacrificial offerings and has come across the route of the aerial car.

The smoke rising from the sacred sacrificial fires which carry the smell of sacrificial offerings like ghee, samit, etc. purify everything it comes into contact with. Inhaling that smoke is said to purify the soul. Rama

reverentially inhales the smoke rising from the sacrificial fires of Agastya and tells Sita that he feels unburdened of his impurity (RaJoguna which is the cause of passion).

अनिन्द्या कीर्तिः यस्य तस्य अनिन्द्यकीर्तेः = of him whose fame is not blame-worthy, one of praise-worthy reputation. तस्य = of that sage Agastya, आक्रान्तः विमानस्य मार्गः येन तत् = which has come (spread) across the path of Vimana. हविषः गन्धः अस्य अस्तीति हविर्गन्धि=bearing the smell of Havis, the materials offered into the sacrificial fire. त्रेता = अग्नित्रयम्, The three fires—दक्षिण, गार्हपत्य and आहवनीय are together called त्रेताग्निः, तस्य यो धूमः तस्य अग्रम् इदं = this topmost part of the smoke of the three sacrificial fires. घ्रात्वा = having smelt, inhaled. मे आत्मा = my soul or अन्तःकरणं which consists of बुद्धिः, मनस् and अहङ्कार । रजसा विमुक्तः = freed of sin, impurity or रजोगुण which is the cause of passion. लघिमानं समश्नुते = attains lightness लघोः भाव. लघिमा, तं लघिमानम् । समश्नुते = लट्-प्र-ए of अश् with सं, आत्मनेपदि । Kalidasa often speaks of the power of the sacrificial smoke to purify, Vide :— "पुनानं पवनोद्धूतैः धूमैराहुतिगान्धिभिः" । 37

शातकर्णेः पञ्चाप्सरो नाम क्रीडासरः प्रप्ताः–

एतन्मुनेर्मानिनि शातकर्णेः
पञ्चाप्सरो नाम विहारवारि ।
आभाति पर्यन्तवनं विदूरात्
मेघान्तरालक्ष्यमिवेन्दुबिम्बम् ॥ ३८ ॥

अन्वयः— हे मानिनि ! शातकर्णेः मुनेः पञ्चाप्सरो नाम पर्यन्तवनं एतत् विहारवारि विदूरात् मेघान्तरालक्ष्यं इन्दुविम्वमिव आभाति ।

O high-minded lady, This sporting lake of the sage Satakarni known as Panchapsaras surrounded by forests shines, owing to the long distance, like the disc of the moon visible a little in the interval of clouds

In verses 38, 39 and 40, Rama describes an episode of the sage शातकर्णि whose penance was spoiled by Indra and who now sports with nymphs in a lake. Rama's attention is drawn to the lake by the sound of Mridanga played at the musical concert inside the lake reaching the aerial car.

मानिनी means a high-minded lady. Rama expects Sita to be liberal in her attitude towards the sage who unfortunately became a victim of Indra's suspicion. In the Ramayana the name of the sage is given as माण्डकर्णि and some commentators read " माण्डकर्णेः " but we have followed the reading of मल्लिनाथ as "शातकर्णेः मुनेः । पञ्च अप्सरसः यस्मिन् तत् पञ्चाप्सरः नाम = known as पञ्चाप्सरस् । पर्यन्तेषु वनानि यस्य तत् पर्यन्तवनम् = which has forests on all sides. एतत् विहारार्थं वारि विहारवारि = water for sport, a pleasure lake. विदूरात् = from a long distance (height). मेघानां अन्तरे (मध्ये) ईषत् लक्ष्यं आलक्ष्यं = slightly visible in the midst of clouds. इन्दुविम्बं इव = like the disc of the moon. आभाति = shines. The lake surrounded by forests seen from great height is compared to the disc of the moon seen in the interval of clouds. उपमालङ्कारः । 38

शातकर्णेः तपोभङ्गवृत्तान्तः—

पुरा स दर्भाङ्कुरमात्रवृत्तिः
चरन्मृगैः सार्धमृषिर्मघोना ।
समाधिभीतेन किलोपनीतः
पञ्चाप्सरोयौवनकूटबन्धम् ॥ ३९ ॥

अन्वयः— पुरा दर्भाङ्कुरमात्रवृत्तिः मृगैः सार्धं चरन् सः ऋषिः समाधिभीतेन मघोना पञ्चाप्सरोयौवनकूटबन्धं उपनीतः किल ।

Formerly, living on the sprouts of Darbha grass alone and roaming (about) in the company of animals; that sage, it is said, was led by Indra who was afraid of his penance into the trap of youth of five nymphs.

पुरा=in days of yore. दर्भाणां अङ्कुरा एव दर्भाङ्कुरमात्रं वृत्तिः आहारः यस्य सः=who lived on mere Darbha grass. मृगैः सार्धं चरन्=roaming with animals; it was the practice of some sages to assume the form of animals and live on grass in order to avoid disturbance to their penance. सः ऋषिः=that sage. समाधेः भीतेन मघोना=by Indra who was afraid of his penance. Whenever some one performed very severe penance, Indra got afraid of his motive and sent celestial damsels to disturb his penance. पञ्चानां अप्सरसां यौवनं, तदेव कूटबन्धं पञ्चाप्सरोयौवनकूटबन्धम्= The trap of youth of five celestial damsels. उपनीतः= was led into. किल=it is said. Since the sage assumed the form of animals the youth of the five nymphs who enticed him is spoken as a trap into which he was led.

शातकर्णेः संगीतमृदङ्गघोषः श्रूयते–

तस्यायमन्तर्हितसौधभाजः
प्रसक्तसंगीतमृदङ्गघोषः ।
वियद्गतः पुष्पकचन्द्रशालाः
क्षणं प्रतिश्रुन्मुखराः करोति ॥ ४० ॥

अन्वयः— अन्तर्हितसौधभाजः तस्य अयं प्रसक्तसंगीतमृदङ्गघोषः वियद्गतः (सन्) पुष्पकचन्द्रशालाः क्षणं प्रतिश्रुन्मुखराः करोति ।

This continuous sound of the Mridanga (played) at the musical concerts of that sage who resides in the hidden mansion (under the water of the lake), reaching the sky, makes the upper appartments of the Pushpaka Vimana resound, for a while, with echoes.

अन्तर्हितं सौधं (प्रासादं) भजतीति अन्तर्हितसौधभाक्, तस्य = of the sage शातकर्णि who now resides in a big mansion hidden under the waters of the lake. अयं, मृदङ्गस्य घोषः मृदङ्गघोषः, संगीते मृदङ्गघोषः संगीतमृदङ्गघोषः, प्रसक्तः, (निरन्तरः) चासौ संगीतमृदङ्गघोषश्च = This continuous sound of the tabor played at the musical concert. वियत् (आकाशं) गतः (प्राप्तः) वियद्गतः = reaching the sky. पुष्पकस्य चन्द्रशालाः = The upper rooms of पुष्पकविमान. क्षणं = for a short while, since it is moving fast. प्रतिश्रुद्भिः (प्रतिध्वनिभिः) मुखराः (शब्दायमानाः). करोति = makes resounding with echoes. 40

पञ्चाग्नितपश्चरन् सुतीक्ष्णः दृश्यते–

हविर्भुजामेधवतां चतुर्णां
मध्ये ललाटंतपसप्तसप्तिः ।
असौ तपस्यत्यपरस्तपस्वी
नाम्ना सुतीक्ष्णश्चरितेन दान्तः ॥ ४१ ॥

अन्वयः – नाम्ना सुतीक्ष्णः चरितेन दान्तः असौ अपरः तपस्वी एधवतां चतुर्णां हविर्भुजां मध्ये ललाटन्तपसप्तसप्तिः (सन्) तपस्यति.

This another ascetic, Sutikshna (very harsh) by name but gentle in deeds (conduct), is doing penance (standing) in the midst of four fires burning with fuel and the sun scorching his forehead.

During his journey to the South from चित्रकूट Rama with Sita and Lakshmana enjoyed the hospitality of many sages among whom शरभङ्ग and सुतीक्ष्ण are particularly mentioned in the Ramayana- In the 12th Canto where Kalidasa has condensed the story of the 5 kandas of the Ramayana beginning from Ayodhyakanda and ending with the killing of Ravana, he could not mention even the names of the most prominent sages. That deficiency is made good here by giving beautiful pen pictures of the prominent ones. The great sage सुतीक्ष्ण who directed Rama to अगस्त्य is described in four verses beginning from this. Here the पञ्चाग्नितपस् of सुतीक्ष्ण is described.

नाम्ना सुतीक्ष्णः=by name Suthikshna which means very sharp, cruel or harsh but really mild in his behaviour—चरितेन=by his action or behaviour. दान्तः= gentle, mild. असौ अपरः तपस्वी. This another sage, असौ refers to one at a long distance. तपः अस्य अस्तीति तपस्वी. हवींषि भुञ्जते इति हविर्भुजः=fires. तेषां हविर्भुजाम्. एधाः सन्ति येषु इति ते एधवन्तः, तेषां एधवताम्=Having plenty of fuel and hence burning well. मध्ये=in the centre. पञ्चाग्नितपस् is performed standing in the midst of four blaming fires on four sides and fixing the eyes on the sun which is the fifth fire. ललाटं तपतीति ललाटंतपः=scorching the forehead, the म् after ललाट is not dropped when ललाट is followed by the root तप्. Strictly speaking original म् is dropped and a new म् is added to ललाट. सप्त सप्तयः यस्य सः सप्तसप्तिः=The sun, one who has seven horses to draw his chariot. ललाटंतपः सप्तसप्तिः यस्य सः ललाटंतपसप्तसप्तिः सन्=Having the sun scorching his forehead as the fifth fire. तपः चरति तपस्यति=performs penance. Usually the पञ्चाग्नितपस् is performed in summer when the heat of the sun will be unbearable. Vide Kumarasambhavam—"शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा। विजित्य नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥ 41

नास्य तपसः विघ्नं कर्तुमप्सरसः प्राभवन्—

अमुं सहासप्रहितेक्षणानि
व्याजार्धसंदर्शितमेखलानि ।
नालं विकर्तुं जनितेन्द्रशङ्कं
सुराङ्गनाविभ्रमचेष्टितानि ॥ ४२ ॥

अन्वयः — जनितेन्द्रशङ्कं अमुं सहासप्रहितेक्षणानि व्याजार्धसन्दर्शित-मेखलानि सुराङ्गनाविभ्रमचेष्टितानि विकर्तुं अलं न ।

The graceful movements of the celestial damsels together with glances accompanied by smiles and their hips half-exposed under some pretext, were not competent to corrupt this sage who caused fear to Indra.

जनिता इन्द्रस्य शङ्का येन तं अमुं = This sage who roused the fears of Indra by means of his severe penance. विकर्तुम् = to corrupt, to cause passion in his mind. हासैः सह यस्मिन् कर्मणि तथा सहासम् = accompanied by smiles, प्रहितानि ईक्षणानि येषु तानि = In which loving glances were cast, adjectival to विभ्रमचेष्टितानि । व्याजेन अर्धं सन्दर्शिताः मेखलाः येषु तानि = In which the (hips) waist-bands were partially exposed under some pretext to attract his mind. सुराङ्गनानां (अप्सरसां) विभ्रमा एव चेष्टितानि = The sportive gestures of the nymphs. अलं (समर्थानि) न (बभूवुः) = Were not capable. In contrast to शातकर्णि who became a victim to the seductive gestures of the five nymphs, this Sutikshna was not moved by the charms of the nymphs who tried their best to divert his mind, being sent by Indra who was afraid of his penance. This is a high tribute to the firmness of सुतीक्ष्ण । "विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः" (कुमारसंभवम्) । विभ्रम or विलास is the graceful gestures of women. अलम् is an अव्यय meaning capable, समर्थः । It is also used in the prohibitive sense.

सुतीक्ष्णः हस्तसंज्ञया रामं समानयति–

एषोऽक्षमालावलयं मृगाणां
कण्डूयितारं कुशसूचिलावम् ।
सभाजने मे भुजमूर्ध्वबाहुः
सव्येतरं प्राध्वमितः प्रयुङ्क्ते ॥ ४२ ॥

अन्वयः— ऊर्ध्वबाहुः एषः अक्षमालावलयं मृगाणां कण्डूयितारं कुशसूचिलावं सव्येतरं भुजं मे सभाजने इतः प्राध्वं प्रयुङ्क्ते ।

This sage whose arms are raised, directs hither favourably to greet me, his right hand which has a string of Rudraksha for its bracelet, which is accustomed to scratch the deer and which is used to cut the sharp-edged kusa grass.

ऊर्ध्वौ बाहू यस्य सः ऊर्ध्वबाहु. एषः=This sage whose hands are raised upward while performing पञ्चाग्नितपस्, मे सभाजने=In order to greet me, in the act of greeting me. सव्यात् इतरं सव्येतरं=Other than the left, i.e. right. भुजं= hand, इतः=Hither, in the direction. प्राध्वम्=favourably प्रयुङ्क्ते=Employs He employs his right hand in such a manner that it will indicate his greetings to Rama. While both his hands are raised in Panchagnitapas he greets Rama by waving his right hand. There are three adjectives qualifying his right hand which suggest certain high qualities of the sage. अक्षमालैव वलयं यस्य तम् (भुजम्)=The hand which has a string of Rudrakshas for its bracelet. This shows the devotion of the sage

to God and his practice of doing Japa. मृगाणां कण्डूयितारम् = Which is in the habit of scratching the deer to relieve the itching sensation. This suggests his love and kindness to the animals. कुशा एव सूचय:, ता: लुनातीति तम् कुशसूचिलावम् = Which is used to cut the sharp Kusa grass. This suggests his attachment to and skill in the performance of religious rites. Sutikshna who fixed his eyes on the sun, saw the aerial car when it interrupted his vision and recognising Rama he greeted by waving his right hand. 43

मूर्ध्न: कम्पेन रामस्य प्रणतिमङ्गीकरोति–

वाचंयमत्वात्प्रणतिं ममैष:
कम्पेन किञ्चित्प्रतिगृह्य मूर्ध्न: ।
दृष्टिं विमानव्यवधानमुक्तां
पुन: सहस्रार्चिषि सन्निधत्ते ॥ ४४ ॥

अन्वय:— एष: वाचंयमत्वात् मम प्रणतिं मूर्ध्न: किञ्चित् कम्पेन प्रतिगृह्य विमानव्यवधानमुक्तां दृष्टिं पुन: सहस्रार्चिषि सन्निधत्ते ।

Acknowledging my salutation by a slight nod of his head on account of his vow of his silence, this sage again fixes his eye, freed from the obstruction of the Vimana, again on the sun

एष: = This sage सुतीक्ष्ण. वाचं नियच्छति इति वाचंयम:, तस्य भाव: वाचंयमत्वं, तस्मात् On account of his observance of

the vow of silence. The अम् after वाच् in वाचंयम is due to the use of the word as such (निपात) by पाणिनि in his Sutra—"वाचंयमपुरंदरौ च" । मम प्रणतिं मूर्ध्नः किञ्चित् कम्पेन प्रतिगृह्य = Having accepted my salutation by a slight nod of his head. विमानेन व्यवधानं=Obstruction by the Vimana. तस्मात् मुक्तां = Released from that, दृष्टि = Eye. When the Vimana came between the sage and the sun, it caused obstruction to his eye which was again fixed on the sun after the Vimana moved away. पुनः = Again. सहस्रं अर्चिषः यस्य तस्मिन् = On the sun, one who has thousand rays. संनिधत्ते = Fixes, places firmly. दृष्टिं सहस्रार्चिषि सम्यक् निधत्ते । After greeting Rama and accepting his salutation, सुतीक्ष्ण again fixes his eye on the sun and continues his पञ्चाग्नितपस्। संनिधत्ते-लट्-प्र-ए of धा with नि and सं ।

अतिपावनं शरभङ्गतपोवनं दूराद् दृश्यते—

अदः शरण्यं शरभङ्गनाम्नः

तपोवनं पावनमाहिताग्नेः ।

चिराय संतर्प्य समिद्भिरग्निं

यो मन्त्रपूतां तनुमप्यहौषीत् ॥ ४५ ॥

अन्वयः— शरण्यं पावनं अदः तपोवनं आहिताग्नेः शरभङ्गनाम्नः मुनेः; यः चिराय अग्निसमिद्भिः संतर्प्य मन्त्रपूतां तनुमपि अहौषीत् ।

Yonder is (seen) the sacred penance-grove capable of giving protection (to all), belonging to the sage named Sarabhanga, a

regular worshipper of the sacred fires who, after having satisfied the fire for long with sacrifical offerings, (finally) offered as an oblation even his own body purified by Mantras.

अदः–This, seen yonder. शरणे साधुः शरण्यम् पावनं तपसः वनं तपोवनम्=The penance forest which is sacred and capable of giving protection (a refuge) to all. आहितः अग्निः येन सः आहिताग्निः, तस्य=One who has kept the sacred fire burning after kindling it according to Vedic rites; a regular worshipper of the sacred fires शरभङ्गनाम्नः मुनेः of the sage by name Sarabhanga. यः=who, चिराय=for a long time. समिद्भिः अग्नि संतर्प्य=Having propitiated the fire by means of sacrificial offerings. समित् here stands for all sacrificial offerings and not for mere Palasa or such other sticks. संतर्प्य–ल्यबन्तमव्ययं of तर्प् with सं having satisfied. मन्त्रैः पूताम्=Sanctified by Mantras. तनुमपि=Even his own body. अहौषीत्=consigned into the fire as an offering, लङ्-प्र-ए of हु.

After killing Viradha, Rama came to the आश्रम of शरभङ्ग who was only waiting to see him before consigning his human body into the fire and obtain a celestial body for proceeding to ब्रह्मलोक which he had earned by severe penance and performance of sacrifices. The sage directed Rama to meet Sutikshna and then, in the presence of Rama, Sita and Lakshmana, consigned his aged body into the fire as an आहुति. From the ashes of that body emerged a beautiful celestial

form which went up the sky and disappeared. Rama is refering to that incident in this verse. 45

शरभङ्गस्यातिथिपूजा तदाश्रमवृक्षेषु स्थिता—

छायाविनीताध्वपरिश्रमेषु
भूयिष्ठसंभाव्यफलेष्वमीषु ।
तस्यातिथीनामधुना सपर्या
स्थिता सुपुत्रेष्विव पादपेषु ॥ ४६ ॥

अन्वयः— अधुना तस्य शरभङ्गस्य अतिथीनां सपर्या छायाविनीताध्वपरिश्रमेषु भूयिष्ठसंभाव्यफलेषु अमीषु पादपेषु सुपुत्रेषु इव स्थिता ।

Now his hospitality to the guests has developed on these trees as on dutiful sons—the trees which relieve the fatigue of journey by their shades and bear plenty of excellent fruits (to satisfy their hunger).

Sarabhanga was a hospitable sage. Even after his departure to heaven, the trees in his आश्रम continued to extend hospitality to the guests just as good (dutiful) sons would continue the charity and other good deeds of their father.

छायाभिः विनीतः अध्वपरिश्रमः यैः, तेषु = Which removed the fatigue of journey by their shades. भूयिष्ठानि संभाव्यानि (श्लाघ्यानि) च फलानि येषां, तेषु = Whose fruits are plenty and praise-worthy (excellent). अमीषु पादपेषु = In these trees. अधुना = Now. तस्य अतिथीनां सपर्या = His hospitailty to

(worship of) the guests. सुपुत्रेषु इव = As on good dutiful sons. स्थिता = Remained, devolved. Two important aspects of अतिथिसपर्या are :— 1) Offering shelter and 2) giving food. These two important functions were carried on by the shady trees bearing plenty of excellent fruits. 46

चित्रकूटो गिरिः दृष्टिं बध्नाति—

धारास्वनोद्गारिदरीमुखोऽसौ
शृङ्गाग्रलग्नाम्बुदवप्रपङ्कः ।
बध्नाति मे बन्धुरगात्रि चक्षुः
दृप्तः ककुद्मानिव चित्रकूटः ॥ ४७ ॥

अन्वयः— धारास्वनोद्गारिदरीमुखः शृङ्गाग्रलग्नाम्बुदवप्रपङ्कः असौ चित्रकूटः, हे बन्धुरगात्रि ! दृप्तः ककुद्मान् इव मे चक्षुः बध्नाति ।

O lady of beautiful limbs, this Chitra-kuta (mountain) whose mouth of cave emits (sends out) the noise of streams (water falls) and which has the mud of butting sport in the form of clouds sticking to the top of the peak (horn), arrests my eye like a haughty bull.

Now Rama sees the Chitrakuta mountain in front at a distance. The sound of mountain streams and waterfalls is echoed in its caves and a cloud is resting on the top of its peak. This brings to the mind of

Rama the picture of a haughty bull with mud sticking to its horns after the butting sport and its mouth emitting the sound of its bellows, The caves of the mountain echoing the sound of the rivulets correspond to the mouth of the bull sendidg out the sound of the bellow, and the peak with the cloud sticking to it correspond to the horn of the bull with mud sticking to it after the butting sport. This is a picture which arrests the attention of Rama.

धाराणां (निर्झराणां) स्वनं उद्गिरति इति धारास्वनोद्गारि तादृशं दर्येव मुखं यस्य सः=Whose mouth in the form of the cave is emitting the sound (echo) of the mountain streams. According to Arunagirinatha धारास्वनोद्गारि means emitting sound continuously on account of the caves being filled with wind—" दरीणां मारुतपूरितत्वादविच्छिन्नप्रसृतः शब्दः धारास्वनः। शृङ्गस्य अग्रे लग्नः अम्बुद एव वप्रपङ्कः यस्य सः=On the top of whose peak (horn) is sticking the mud of butting sport in the form of a cloud. Haughty elephants and bulls are in the habit of enjoying the butting sport—वप्रक्रीडा. असौ चित्रकूटः=This Chitrakuta seen at a distance. दृप्तः=Haughty, proud. ककुद् अस्यास्तीति ककुद्मान् इव=Like a bull; ककुद् means the hump. बन्धुराणि (नतोन्नतानि) गात्राणि यस्याः तस्याः संबुद्धिः बन्धुरगात्रि=One whose limbs (body) are tall and bending in such a manner as to make the figure beautiful, hence 'O beautiful lady'. मे चक्षुः बध्नाति=Arrests my eye, makes my eye tied to it. बध्नाति—लट्-प्र-ए of बध् to tie. The address बन्धुरगात्रि is significant in this context since

Chitrakuta must have reminded Rama of the love sports that he enjoyed with Sita while residing there. One such sport is going to be mentioned in verse 49. In Ramayana also, his happy life with Sita in Chitrakuta is referred to in a famons verse by Sita—" मनः शिलाया- स्तिलको गण्डपार्श्वे निवेशितः। त्वया प्रनष्टे तिलके तं किल स्मर्तुमर्हसि।"

चित्रकूटनिकटे मन्दाकिनी नाम नदी मुक्तावलीव भाति–

एषा प्रसन्नस्तिमितप्रवाहा
सरिद्विदूरान्तरभावतन्वी ।
मन्दाकिनी भाति नगोपकण्ठे
मुक्तावली कण्ठगतेव भूमेः ॥ ४८ ॥

अन्वयः— प्रसन्नस्तिमितप्रवाहा विदूरान्तरभावतन्वी एषा मन्दाकिनी सरित् नगोपकण्ठे भूमेः कण्ठगता मुक्तावलीव भाति।

This river Mandakini, the stream of which is clear and still and which appears small (narrow) on account of its being at a long distance, shines by the side of the mountain like a string of pearls placed round the neck of the earth.

In this verse, a small river Mandakini running near Chitrakuta is described. Its water is clear and still. It looks small (thin) from a long distance. Running by the side of the mountain which is fancied as the head

of the earth, the river shines like a pearl necklace put round the neck of the earth. This मन्दाकिनी is different from the river of the same name in the Himalayas, i.e. Ganga. प्रसन्नः (निर्मलः) स्तिमितः (निः स्पन्दः) प्रवाहः यस्याः सा = Whose stream is clear and still. विदूरस्य अन्तरस्य (मध्यवर्त्यवकाशस्य) भावात् = Owing to the long interversing distance, तन्वी = small विदूरान्तरभावतन्वी । एषा मन्दाकिनी सरित् = This river Mandakini. नगस्य (पर्वतस्य) उपकण्ठे (समीपे) = Near, by the side of the mountain Chitrakuta. भूमेः कण्ठगता = Placed round the neck of the earth which is fancied as a lady and the mountain fancied as her head. मुक्तावली इव भाति = Shines like a pearl necklace. 48

चित्रकूटस्थलीषु पूर्वानुभूतक्रीडास्मरणम्–

अयं सुजातोऽनुगिरं तमालः
प्रवालमादाय सुगन्धि यस्य ।
यवाङ्कुरापाण्डुकपोलशोभी
मयावतंसः परिकल्पितस्ते ॥ ४९ ॥

अन्वयः – अनुगिरं सुजातः अयं तमालः, यस्य सुगन्धि प्रवालं आदाय मया ते यवाङ्कुरापाण्डुकपोलशोभी अवतंसः परिकल्पितः ।

Near the mountain (Chitrakuta), this is that Tamala tree taking whose fragrant sprout I arranged an ear-ornament for you which shone (to advantage) over your cheek which is (slightly) white like the sprout of barley.

गिरेः समीपे अनुगिरम् = By the side of the mountain, an अव्ययीभाव compound in which the final इ of गिरि becomes अ. सुजातः = One of noble birth, here as an adjective of तमाल tree it may be taken to mean well-grown. अयं तमालः—This is (that) Tamala tree. यस्य = Whose, शोभनः गन्धः यस्य तत् सुगन्धि = Fragrant, having a pleasing smell, गन्ध becomes गन्धि at the end of the compound when preceded by सु. प्रवालं आदाय = Taking the sprout. मया ते = By me for you यवाङ्कुर इव आपाण्डौ कपोले शोभत इति यवाङ्कुरापाण्डुकपोलशोभी = Shining over the cheek which is slightly white like the sprout of barley, ईषत् पाण्डुः आपाण्डुः=Palish white. अवतंसः=An ear-ornament. कल्पितः = Made, arranged. Here Rama has referred just to one of the many happy episodes at Chitrakuta. 49

उदग्रप्रभावमत्रेस्तपोवनमागताः—

अनिग्रहत्रासविनीतसत्त्व-
मपुष्पलिङ्गात्फलबन्धिवृक्षम् ।
वनं तपः साधनमेतदत्रेः
आविष्कृतोदग्रतरप्रभावम् ॥ ५० ॥

अन्वयः— अनिग्रहत्रासविनीतसत्त्वं अपुष्पलिङ्गात् फलबन्धिवृक्षं आविष्कृतोदग्रतरप्रभावं अत्रेः तपः साधनं एतत् वनम् ।

This is the penance forest of the sage Atri where the living beings (animals and birds) are tame (even) without the fear of punishment and the trees bear fruits (even)

without the indication of flowers and the pre-eminent glory of which is thus exhibited.

In three verses (50 to 52) Rama pays very high tributes to sage Atri, his wife Anasuya and the whole atmosphere of his penance-grove. He with Sita and Lakshmana stayed for a day in that Asrama on his way to the south when Anasuya gave a divine unguant to Sita by the application of which on her body she would not feel the fatigue of journey.

एतत् अत्रेः तपः साधनं वनम् = This is the forest which is conducive to the penance of sage Atri. How is it? आविष्कृतः अतिशयेन उदग्रः उदग्रतरः प्रभावः येन तत् = Which has exhibited its superior power or the great power of the sage अत्रि. How such power is manifest? The two adjectives provide the answer– नास्ति निग्रहात् त्रासः येषां ते अनिग्रहत्रासाः, तथाभूताः विनीताश्च सत्त्वाः यस्मिन् तत् = Where all living beings are tame even without the fear of being beaten, tortured or killed. Even wild beasts behave friendly with domestic animals in the Asrams of great sages and others of great power acquired by penance *Vide* कुमारसंभवम् —" विरोधिसत्त्वोज्झितपूर्वमत्सरं द्रुमैरभीष्टप्रसवार्चितातिथि । नवोटजाभ्यन्तरलीनपावकं तपोवनं तच्च बभूव पावनम् " ॥ पुष्पमेव लिङ्गं (चिह्नं) पुष्पलिङ्गं, न पुष्पलिङ्गं अपुष्पलिङ्गं, तस्मात् = लिङ्ग means a cause and the like by which the effect and the like is inferred, अपुष्पलिङ्गात् = Without having flowers as advance indication फलानि बध्नन्ति इति फलबन्धिनः, तथाभूताः वृक्षाः यस्मिन् तत् = Where the trees bear fruits without the

appearance of flowers These two things show the glory of the place and the power of the sage. विभावनालङ्कारः । 50

अनसूयाया अपि प्रभावो महान्

अत्राभिषेकाय तपोधनानां
सप्तर्षिहस्तोद्धृतहेमपद्माम् ।
प्रवर्तयामास किलानसूया
त्रिस्रोतसं त्र्यम्बकमौलिमालाम् ॥ ५१ ॥

अन्वयः— अत्र अनसूया तपोधनानां अभिषेकाय सप्तर्षिहस्तोद्धृतहेम पद्मां त्र्यम्बकमौलिमालां त्रिस्रोतसं प्रवर्तयामास ।

Here, for the ablution of the ascetics (those whose wealth is penance), it is said, Anasuya made the Ganges (the river having three streams) flow, (the Ganges) which is the garland on the head of Siva (the three-eyed God) and whose golden lotuses are plucked by the hands of the seven sages.

Anasuya, the wife of अत्रि is noted for पातिव्रत्यम् । There are many interesting stories narrated in the Puranas extoling her greatness acquired by penance and chastity. Once, it is said, there was no rain for ten years and the sages doing penance had no water to bath or drink. By her power of penance she directed the Ganges to flow in the penance forest for the benefit of

the sages. During that period अत्रि was engaged in a sacrifice of the Gods in heaven. This episode is referred to in this verse.

तपः एव घनं येषां ते तपोधनाः, तेषां अभिषेकाय—For the bath of the sages, this stands for drinking also. अनसूया is the name of Atri's wife, this name is literally true since she was free from jealousy. सप्त च ते ऋषयश्च सप्तर्षयः तेषां हस्तैः उद्धृतानि हेम्नः पद्मानि हेमपद्मानि यस्याः ताम्=Whose golden lotuses were plucked by the hands of the seven sages, this and the next adjective bring out the sanctity of the Ganges. त्रीणि अम्बकानि यस्य सः त्र्यम्बकः, तस्य मौलेः मालाम्=Which is a garland on the head of Siva. Here is an allusion to the efforts of Bagiratha and the bearing of the Ganges falling from heaven by Siva on his head. त्रीणि स्रोतांसि यस्याः तां त्रिस्रोतसम्=The river having three streams—one in heaven, one on earth and the third in Patala—i.e. Ganga. प्रवर्तयामास–अनुप्रयोगलिट् प्र-ए of वृत् with प्र causal=caused to function, to flow. 51

वृक्षा अप्यत्र योगाधिरूढा इव भान्ति–

वीरासनैर्ध्यानजुषामृषीणां
अमी समध्यासितवेदिमध्याः ।
निवातनिष्कम्पतया विभान्ति
योगाधिरूढा इव शाखिनोऽपि ॥ ५२ ॥

अन्वयः— वीरासनैः ध्यानजुषां ऋषीणां (संबन्धिनः) समध्यासितवेदिमध्याः अमी शाखिनः अपि निवातनिष्कम्पतया योगाधिरूढा इव विभान्ति ।

Even these trees occupying the centre of the raised grounds (platforms) and belonging to the sages who are engaged in meditation seated in Virasana, appear as if they (too) are in deep meditation on account of their motionless state due to the absence of wind.

In the Asrama of Atri, raised platfoims are put up around the trunk of the trees at the bottom for the sages to sit and contemplate. They meditate seated in Virasana and remain motionless. The trees in the middle of the platforms (which can be equated with the Virasana) and are motionless in the absence of wind. appear as if they too are meditating. The absence of the wind while the sages meditate is due to the power of Atri.

वीरासनैः = Seated in a particular yogic posture known as Virasana. It is defined thus—"एकं पादमथैकस्मिन् विन्यस्योरुणि संस्थितम् । इतरस्मिस्तथाचान्यं (तथाचोरुं) विरासनमुदाहृतम्" । ध्यानं जुषन्ते (सेवन्ते) इति ध्यानजुषः, तेषाम् = Who are meditating adjectival to ऋषीणाम् (संबन्धिनः) belonging to the sages. Actually the sages sit under the trees and hence they are the abodes of the sages. समध्यासितं वेदेः मध्यं यैः ते = Which occupy the middle of the raised platforms. अमी शाखिनः अपि = Even the trees. निर्गतो वातः यस्मात् तस्मिन् निवाते, निर्गतः कम्पः येभ्यः ते, तेषां भावः निष्कम्पता तया = on account of being motionless in the absence of wind. योगं अधिरूढाः योगाधिरूढा इव = As if they are in deep meditation. विभान्ति = shine.

सीतया पूर्वं प्रार्थितो न्यग्रोधो दृश्यते–

त्वया पुरस्तादुपयाचितो यः
सोऽयं वटः श्याम इति प्रतीतः ।
राशिर्मणीनामिव गारुडानां
सपद्मरागः फलितो विभाति ॥ ५३ ॥

अन्वयः – त्वया पुरस्तात् यः उपयाचितः श्याम इति प्रतीतः सोऽयं वटः फलितः (सन्) सपद्मरागो गारुडानां मणीनां राशिरिव विभाति ।

This is that Banyan tree known as Syama to which you prayed formerly (which was formerly prayed to by you). Bearing fruits (now) it shines like a heap of emeralds mixed up with rubies.

सः अयं श्याम इति प्रतीतः (प्रख्यातः) वटः = This is the same Banyan tree known by the name श्याम. यः त्वया पुरस्ताद् उपयाचितः (प्रार्थितः) = Which was formerly prayed to by you. As advised by Bharadvaja, Rama, Sita and Lakshmana crossed the Yamuna river and came to the Banyan tree. Approaching the tree, Sita prayed for the successful completion of her husband's vow. "न्यग्रोधं तमुपस्थाय वैदेही वाक्यमब्रवीत् । नमस्तेऽस्तु महावृक्ष पालयेन्मे व्रतं पतिः । Now the tree is full of fruits. With the green foliage intermixed with red fruits seen from above, it shines like a huge heap of green emeralds mixed up with red rubies. फलितः सन् = Now bearing fruits. गारुडानां मणीनां (मरकतानां) सपद्मरागः राशिरिव = Like a heap of (green)

emeralds intermixed with red rubies. विभाति = Shines. Since such a heap of पद्मराग and गारुडमणि is not known to exist anywhere, the अलंकार here is उत्प्रेक्षा and not उपमा. Rama wants to suggest that his success is due to the prayer offered by Sita to this Banyan tree. 53

प्रयागे गङ्गायमुनासङ्गमवर्णनं चतुर्भिः श्लोकैः—

क्वचित्प्रभालेपिभिरिन्द्रनीलैः
मुक्तामयी यष्टिरिवानुविद्धा ।
अन्यत्र माला सितपङ्कजाना-
मिन्दीवरैरुत्खचितान्तरेव ॥ ५४ ॥

क्वचित्खगानां प्रियमानसानां
कादम्बसंसर्गवतीव पङ्क्तिः ।
अन्यत्र कालागुरुदत्तपत्रा
भक्तिर्भुवश्चन्दनकल्पितेव ॥ ५५ ॥

क्वचित्प्रभा चान्द्रमसी तमोभिः
छायाविलीनैः शबलीकृतेव ।
अन्यत्र शुभ्रा शरदभ्रलेखा
रन्ध्रेष्विवालक्ष्यनभः प्रदेशा ॥ ५६ ॥

क्वचिच्च कृष्णोरगभूषणेव
भस्माङ्गरागा तनुरीश्वरस्य ।

पश्यानवद्याङ्गि विभाति गङ्गा
भिन्नप्रवाहा यमुनातरङ्गैः ॥ ५७ ॥

अन्वयः— हे अनवद्याङ्गि ! यमुनातरङ्गैः भिन्नप्रवाहा गङ्गा विभाति, पश्य । केव ?-क्वचित् प्रभालेपिभिः इन्द्रनीलैः अनुविद्धा मुक्तामयी यष्टिरिव विभाति । अन्यत्र इन्दीवरैः उत्खचितान्तरा सितपङ्कजानां मालेव विभाति । क्वचित् कादम्बसंसर्गवती प्रियमानसानां खगानां पङ्क्तिरिव विभाति । अन्यत्र कालागरुदत्तपत्रा भुवः चन्दनकल्पिता भक्तिरिव विभाति । क्वचित् छायाविलीनैः तमोभिः शबलीकृता चान्द्रमसी प्रभेव विभाति । अन्यत्र रन्ध्रेषु आलक्ष्यनभः प्रदेशा शुभ्रा शरदभ्रलेखेव विभाति । क्वचित् कृष्णोरगभूषणा भस्माङ्गरागा ईश्वरस्य तनुरिव च विभाति ।

O lady of faultless body, the Ganges shines with its (white) current split up by the (blue) waves of Yamuna, please behold. In some places it (Ganges) shines like a string of pearls interspersed with gems of sapphire shedding their rays; in other places like a garland of white lotuses interwoven with blue lotuses; in some places like a row of white swans (birds that are fond of Manasa lake) being associated with black swans; in other places like a coating to the earth given by sandal paste is provided with ornamental designs drawn by black amber; in some places like the light of the moon veriegated with darkness lurking in the shades (of trees); in other places like the white line autumnal clouds with the (blue) sky slightly visible in

their intervals; and in some places (it shines) like the body of Iswara (Siva) having ashes as its anointing material and black-serpants for ornaments (smeared with ashes and adorned with black serpants).

These four verses with one subject and predicate form a single sentence and is known as कलापकम्—"चतुर्भिस्तु कलापकम्" । The confluence of Ganga and Yamuna, two sacred and long rivers of India at Prayaga (Allahabad) is graphically described in these four verses. Kalidasa has employed seven similes here to impress upon the reader the beauty and sanctity of this great confluence.

हे अनवद्याङ्गि ! अनवद्यं अङ्गं (शरीरं) or अनवद्यानि अङ्गानि (अवयवा:) यस्याः तस्याः संबुद्धिः—Rama here addresses Sita as one whose body is faultless, thereby suggesting that now she can proceed without bathing in the holy confluence and offering worship as she did previously. Rama is now in a hurry to meet Bharata and hence this suggestion. यमुनायाः तरङ्गैः भिन्नः प्रवाहः यस्याः सा गङ्गा विभाति, पश्य=Behold, the Ganges shines with her stream mixed up with the waves of Yamuna. The white waters of Ganga mixing with deep blue waters of Yamuna is a grand sight at Prayaga. Kalidasa's genius finds full display in the description of this beautiful sight employing seven similes, all drawn from nature. How shines Ganga? The answer is given in the following similes. When the white and blue waters of great two rivers mix up, the white and blue patches assume various

shapes in different places, Hence the words क्वचित्=in some places and अन्यत्र=in the other places are repeated several times. प्रभया लिम्पन्ति (सन्निहितं) इति प्रभालेपिनः, तैः= Which impart their blue lustre to the object nearby, adjectival to इन्द्रनीलैः । अनुविद्धा–क्तप्रत्ययान्त of व्यध् with अनु=Interwoven. प्रचुराः मुकूताः सन्ति यस्यां सा मुक्तामयी यष्टिः=A string of many pearls, उत्खचितं अन्तरं यस्याः सा उत्खचितान्तरा = Woven in-between. सितपङ्कजानि=White lotuses. नीलोत्पलानि=Blue lotuses प्रियं भानसं (तन्नामकं सरः) येषां तेषां प्रियमानसानाँ खगानाम् पङ्क्तिः=A row of birds which are fond of the lake Manasarover i.e the Rajahamsa birds which go to Manasa sarovar during the rainy season. These are white birds with red beaks and legs. कादम्बानां संसर्गः अस्य अस्ति इति कादम्बसंसर्गवती, adjectival to पङ्क्तिः. Kadambas are black swans. कालं (कृष्णं) च तत् अगरु च कालागरु, तेन दत्तं पत्रं (विशेषकं) यस्याः सा, adjectival to भक्तिः । पत्रं means ornamental designs drawn with colours on the fore-arm, breasts etc. भक्ति means a covering with some paste providing the back-ground for drawing the designs. भुवः भक्तिः=The earth is fancied as a lady, the white waters of Ganga as the coating on her body with sandal paste and the waters of Yamuna as the ornamental designs drawn on the back-ground of sandal paste with black-amber—कालागरु । चन्द्रमसः इयं चान्द्रमसी=Belonging to the moon प्रभा –Light. छायासु विलीनैः छायाविलीनैः । अशवला शवला (संपद्यमाना) कृता शवलीकृता=Made veriegated, शरदि अभ्राणि (मेघाः) शरदभ्राणि तेषां लेखा (पङ्क्तिः) शरदभ्रलेखा । शुभ्रा=White. ईषत् लक्ष्यः आलक्ष्यः नभसः प्रदेशः यस्यां सा, adjectival to शरदभ्रलेखा । रन्ध्रेषु=In the intervals between

the clouds. कृष्णाश्च ते उरगाश्च कृष्णोरगाः ते भूषणानि यस्यां सा तनुः = The body on which the black serpants are ornaments, and भस्म एव अङ्गरागः यस्याः सा = To which the unguant is the ash, i.e. smeared with ash and adorned with black serpants.

A careful study of the above seven similes reveal the wide range of Kalidasa's vision. His imagination dives deep into the ocean and picks up the pearls and Indraneela gems as standards of comparison to the waters of Ganges and Yamuna. Then it comes to the surface of water and takes the white and blue lotuses. Then it goes to objects on water and land—the white and black swans and the ornamental designs drawn by black amber on the back-ground of sandal paste on the body of the earth. Then his imagination soars high up into the region of the clouds, the sky and the moon. The moon-light, the darkness in the shade, the white autumnal clouds and the blue sky—all these follow one after another with ease. Finally the poet's imagination rests on the body of Siva smeared with ashes and adorned with black serpants. There it stops since nothing is beyond it. The comparison with Siva points to the sanctity of the confluence of the two rivers and becomes the prelude to the description of the power of the waters of the two rivers mixed up in that sacred spot to liberate the souls of those who are purified by taking a bath there. Iswara is the giver of ज्ञान from which मुक्त्ति is attained. The stamp of Kalidasa is found in this final comparison and in the next verse. Only a

poet who has deep love for his motherland and firm faith in the religion of that land can discover and express so beautifully the inner significance of the objects described.

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गंगायमुनयोः संगमे स्नानात् मुक्तिः–

समुद्रपत्न्योर्जलसन्निपाते
पूतात्मनामत्र किलाभिषेकात् ।
तत्त्वावबोधेन विनापि भूयः
तनुत्यजां नास्ति शरीरबन्धः ॥ ५८ ॥

अन्वयः— अत्र समुद्रपत्न्योः जलसन्निपाते अभिषेकात् पूतात्मनां तनुत्यजां तत्त्वावबोधेन विनापि भूयः शरीरबन्धः नास्ति किल ।

There are no more bondage of the body (birth) even without the realisation of the self, it is said, for those who leave their bodies with their souls purified by a bath here at the confluence of the two wives of the ocean (rivers Ganga and Yamuna).

समुद्रस्य पत्न्योः—The rivers are treated as the wives of the ocean—Of the two wives of the ocean. जलानां सन्निपाते = In the mixing up of waters. अत्र = Here at Prayagaraja. a holy place whose sanctity is extoled in the Puranas. अभिषेकात् = By a bath, पूतः आत्मा येषां तेषाम् = To those whose souls are purified. तनुं त्यजन्तीति तनुत्यजः तेषाम् = To those who abandon their bodies—i.e. who die after purifying themselves by a bath at this junction of गंगा

and यमुना। तत्त्वावबोधेन तत्त्वस्य (परमात्मनः) अवबोधः (स्वरूपज्ञानं) तेन विनापि = Even without realisation of the true self. भूयः = Again. शरीरेण बन्धः = Bondage of the soul by the body, i.e. rebirth. नास्ति = Does not occur. किल = It is said in the Vedas, Smritis and Puranas. तत्त्वावबोधेन विना — The indeclinable विना here governs तृतीयाविभक्ति।

The Upanishads and the Sastras say that मुक्ति— liberation of the soul from the bondage of body—is obtained by तत्त्वज्ञान—"तमेवं विदित्वा अतिमृत्युं एति नान्यः पन्थाः विद्यतेऽयनाय", "तत्त्वज्ञानात् निःश्रेयसाधिगमः etc., but the one exception for that general rule is the case where the soul is purified by a bath in the holy confluence of गङ्गा and यमुना। मल्लिनाथ says—" अन्यत्र ज्ञानादेव मुक्तिः, अत्र तु स्नानादेव मुक्तिः", Hemadri quotes a स्मृति—"या गतिर्योगयुक्तस्य तत्त्वज्ञस्य मनीषिणः। सा गतिस्त्यजतां प्राणान् गंगायमुनसंगमे" and remarks— 'अभिषेकात् पूतात्मनाम्' इति स्नानस्यपि फलत्वोक्तिः। He also quotes a श्रुतिवाक्यम् "सितासिते सरितौ यत्र सङ्गते तत्राफ्लुतासो दिवमुत्पतन्ति। ये वै तन्वां विसृजन्ति धीराः ते वै जना अमृतं भजन्ते"। Even though these quotations suggest that मुक्ति is attained by those who leave their bodies at the confluence, the Puranas and the commentators say that the soul purified by a bath there attain mukthi after death irrespective of the place where they leave their bodies. The commentator Narayana writes—"अत्र स्नानमात्रेण परिशुद्धान्तः करणानां वेदोन्तवाक्यात् परमात्मावधारणेन विनापि देहपातानन्तरं पुनः शरीरेण संबन्धो नास्ति। किल-श्रुति प्रसिद्धोऽयमर्थं इत्यर्थः। Such is the sanctity of प्रयागराजः and no other poet has described the beauty of the spot and its great sanctity so well as Kalidasa.

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इदानीं शृङ्गिबेरपुरं प्राप्ताः–

पुरं निषादाधिपतेरिदं तत्
यस्मिन् मया मौलिमणिं विहाय ।
जटासु बद्धास्वरुदत्सुमन्त्रः
कैकेयि कामाः फलितास्तवेति ॥ ५९ ॥

अन्वयः— निषादाधिपतेः तव पुरमिदं यस्मिन् मया मौलिमणिं विहाय जटासु बद्धासु (सतीषु) सुमन्त्रः हे कैकेयि ! तव कामाः फलिताः इत्यरुदत् ।

This is that city of the king of hunters (Guha) where, when the crest-jewel was laid down and matted hairs were tied by me, Sumantra wept saying—O Kaikeyi, your desires have borne fruit.

निषादानां अधिपतिः, तस्य निषादाधिपतेः = Of the king of hunters, Guha. पति at the end of the समास is declined as हरिशब्द । तत् पुरं इदम् = This is that city, शृङ्गिबेर; यस्मिन् मौलेः मणि = An ornament of the head विहाय–ल्यबन्तमव्ययं of हा to abandon with वि. जटासु बद्धासु सतीषु सुमन्त्रः अरुदत् = Wept, लुङ्-प्र-ए of the root रुद् = to shed tears. Sumantra, the aged minister and charioteer of Dasaratha could not bear the sight of Rama making his beautiful hairs matted and tying them after removing the beautiful hair ornament. He cursed Kaikeyi in the words—O Kaikeyi, your evil desires of sending Rama in the garb of an ascetic have now borne fruit. हे कैकेयि ! तव कामाः फलिताः ।

अथ चतुर्भिः सरयूनदी वर्ण्यते–

पयोधरैः पुण्यजनाङ्गनानां
निर्विष्टहेमाम्बुजरेणु यस्याः ।
ब्राह्मं सरः कारणमाप्तवाचः
बुद्धेरिवाव्यक्तमुदाहरन्ति ॥ ६० ॥

अन्वयः— पुण्यजनाङ्गनानां पयोधरैः निर्विष्टहेमाम्बुजरेणु ब्राह्मं सरः यस्याः, बुद्धेः अव्यक्तमिव, कारणं आप्तवाचः उदाहरन्ति–(सेयं सरयूः– इत्युत्तरेण संबन्धः)

(This Sarayu) the source of which, reliable men declare, is the lake of Brahman (Manasa Sarovara) the pollen dust of whose golden lotuses are enjoyed by breasts of Yaksha women, just as the Vedas declare primordeal matter (मूलप्रकृति or अव्यक्त्तम्) as the source of Intellect (individual consciousness).

After passing over Sringiberapura, Rama sees the Sarayu river at a long distance. Being a river of his own native land, the sight of Sarayu kindles the patriotic spirit in him and he describes it with true love and respect of a patriot. In four verses he describes the sanctity, greatness and usefulness of the river and also his love and reverance for her. Here again, as in the description of the confluence of गङ्गा and यमुना, we find Kalidasa as a great national poet,

Yakshas, a type of super human beings are known as Punyajanas who are supposed to reside in the higher ranges of the Himalayas. पुण्यजनानां अङ्गनाः (स्त्रियः) तासां पयोधरैः=By the breasts of the Yaksha ladies. निर्विष्टः हेमाम्बुजानाँ रेणुः यस्य तत् निर्विष्टहेमाम्बुजरेणु=The pollen dust of whose golden lotuses is enjoyed, adjectival to ब्राह्मं सरः=The lake of Brahman known as Brahmasaras or Manasasaras. The adjective shows that the Yaksha ladies sport in the waters of that lake. ब्रह्मणः इदं ब्राह्मम्= Belonging to the Brahman, this lake is said to have been created by Brahma with the sacred water from his कमण्डलु for the use of himself, the sages and those who have acquired merit (पुण्य). The word पुण्यजन also means men of merit –" स्यात्तु पुण्यजनो यातुधाने साधुजनेऽपि च" (केशवः). यस्याः कारणम् = Whose source. बुद्धेः (कारणं) अव्यक्तं इव = According to the Sankhyas अव्यक्तं or मूलप्रकृतिः Primordial matter is the source of बुद्धि or महत्तत्त्वम् from which अहंकार etc. are born. आप्ता वाक् येषां ते आप्तवाचः = Those whose words are reliable, the sages, or आप्तस्य (ईश्वरस्य) वाचः=The words of God, the Vedas. उदाहरन्ति=Declare. The sages like Valmiki and others declare that Sarayu has its source in the lake Manasasarover while the Vedas declare that बुद्धि has its source in अव्यक्तम् । The simile suggests that the source of the river cannot be clearly seen by ordinary men. Its waters are sacred because they come from the lake created by ब्रह्मा with waters from his कमण्डलु.

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सरयूजलानि इक्ष्वाकुभिः पुण्यतरीकृतानि–

जलानि या तीरनिखातयूपा
वहत्ययोध्यामनु राजधानीम् ।
तुरङ्गमेधावभृथावतीर्णैः
इक्ष्वाकुभिः पुण्यतरीकृतानि ॥ ६१ ॥

अन्वयः — तीरनिखातयूपा या तुरङ्गमेधावभृथावतीर्णैः इक्ष्वाकुभिः पुण्यतरीकृतानि जलानि अयोध्यां राजधानीं अनु वहति – (सेयं सरयूः)

(This Sarayu) which has sacrificial posts planted on its banks, carries by the side of the capital city of Ayodhya, its waters which are rendered more holy by the descendants of Ikshvaku who have descended into it for the sacred concluding bath of Asvamedha sacrifices.

तीरे निखाताः यूपाः यस्याः सा तीरनिखातयूपा = On whose banks are planted the sacrifical posts. या (सरयूः) = The Sarayu river which. तुरङ्गमेधेषु अवभृतार्थं अवतीर्णैः इक्ष्वाकुभिः = By the rulers of Ikshvaku dynasty who descended into the river for the bath at the close of Asvamedha sacrifices. इक्ष्वाकोः गोत्रापत्यं पुमान् ऐक्ष्वाकः, in plural it becomes इक्ष्वाकवः तेषां इक्ष्वाकूणाम्. The suffix अण् added in the sense of a descendant is dropped in the plural when the word denotes both the country and the ruler. The kings of the Ikshvaku dynasty who ruled over Uttarakosala with Ayodhya as their capital performed several Asvamedha and other sacrifices on the banks of the river Sarayu

and the sacrificial posts (to which the यज्ञपशु is tied and which are called यूपा:) planted by them still adorn the banks of the river and sanctify it. Moreover, those kings have conducted the ceremonial bath at the end of each sacrifice in the sacred waters of Sarayu and have made those waters more sacred by their bath. अवभृथ is the holy bath taken at the end of a sacrifice. अतिशयेन पुण्यानि पुण्यतराणि कृतानि पुण्यतरीकृतानि = Made more sacred which are already sacred having their source at lake Manasasarovara. जलानि = Waters. अयोध्यां अनु = Near अयोध्या, अनु in the sense of समीप (near) governs द्वितीया-विभक्ति। वहति = carries. 61

सरयू: उत्तरकोसलानां सामान्यधात्रीव संभाव्यते—

यां सैकतोत्सङ्गसुखोचितानां
प्राज्यैः पयोभिः परिवर्धितानाम् ।
सामान्यधात्रीमिव मानसं मे
संभावयत्युत्तरकोसलानाम् ॥ ६२ ॥

अन्वयः— यां (सरयूं) मे मानसं सैकतोत्सङ्गसुखोचितानां प्राज्यैः पयोभिः परिवर्धितानां उत्तरकोसलानां सामान्य धात्रीमिव संभावयति ।

(This Sarayu) which (whom) my mind regards (honours) as the common nurse of the people of Northern Kosala who are accustomed to the pleasure (of reposing) on her lap of sand-banks and who are brought up (nourished) by her abundant milk of water.

The Indians generally treat their rivers with respect as common mothers and Rama says here that his mind conceives and respects the Sarayu river as the common nurse of the inhabitants of the Uttarakosala. The people repose on the sand banks of the river as children repose on the lap of the nurse. Just as a nurse brings up and nourishes the children with milk, the river gives water to the people to drink, bathe and irrigate the fields. Thus the conception of the river as a common nurse is quite appropriate.

यां (सरयूम्) मे मानसं उत्तरकोसलानां सामान्या च सा धात्री च सामान्यधात्री, तामिव संभावयति = Whom my mind conceives and respects as a common nurse to the Uttarakosala kingdom, i.e. its inhabitants. How are the Uttarakosalas ? सैकतमेव उत्सङ्गः, तस्मिन् यत् सुखं तत्र उचितानां (परिचितानाम्) = Who are accustomed to the pleasure (of reposing) on the sand-banks which are conceived as the lap of the river, and प्राज्यैः पयोभिः परिवर्धितानाम् = Who are nourished by plenty of water which are concieved as milk by the double meaning of the word पयोभिः and that, in turn, supports the conception of the river as a nurse उत्प्रेक्षा supported by रूपक and श्लेष । 62

सरयूः मदीया जननीव मां तरङ्गहस्तैः उपगूहति–

सेयं मदीया जननीव तेन
मान्येन राज्ञा सरयूर्वियुक्ता ।
दूरे वसन्तं शिशिरानिलैर्मां
तरङ्गहस्तैरुपगूहतीव ॥ ६३ ॥

अन्वयः— मदीया जननीव मान्येन तेन राज्ञा वियुक्ता सेयं सरयूः दूरे वसन्तं मां शिशिरानिलैः तरङ्गहस्तैः उपगूहति इव ।

Separated from that respectable king (Dasaratha), like my mother, this Sarayu seems to embrace me, who are residing at a distance, with her hands of waves possessed of cool breeze.

The cool breeze coming from the waves of Sarayu to which Rama's attachment is great, is highly refreshing. He fancies that the river Sarayu, being separated from Dasaratha, is embracing him with her outstretched hands in the form of waves like his mother who too has lost her husband would embrace him (her son), on his return from far off residence. The sentiment expressed is noble.

सा इयं सरयूः = This Sarayu which is sacred on account of its source being the lake of Brahma, which is associated with Rama's ancestors who have enhanced its sanctity by the अश्वमेघ sacrifices performed on its banks, which is like a common nurse to the people of Uttarakosala by nourishing them with plenty of water and by flowing by the side of Ayodhya which provides opportunity for the people to repose on its lap of sand-banks. मदीया जननी इव = Like my mother Kausalya. मान्येन तेन राज्ञा वियुक्ता = Separated from that esteemed king Dasaratha, दूरे वसन्तं मां = Me, who am residing far off शिशिराः अनिलाः येषां तैः शिशिरानिलैः, तरङ्गा एव हस्ताः, तैः = By the hands of waves accompanied by cool breeze.

उपगूहति इव = Embraces, as it were. Just as my mother who has lost her husband would affectionately embrace me, her son, who have returned from far off, so also the river treats me like its son and embraces me through the refreshing breeze coming from its waves. Instead of दूरे वसन्तं Arunagirinatha reads दूरेऽपि सन्तम् । In the first half of this verse, the feeling of grief on account of the reference to Dasaratha's absence and in the second half, the feeling of affection are beautifully suggested.

63

ससैन्यो भरतः रामं प्रत्युद्गतः—

विरक्तसन्ध्याकपिशं पुरस्ताद्
यतो रजः पार्थिवमुज्जिहीते ।
शङ्के हनूमत्कथितप्रवृत्तिः
प्रत्युद्गतो मां भरतः ससैन्यः ॥ ६४ ॥

अन्वयः— विरक्तसन्ध्याकपिशं पार्थिवं रजः पुरस्तात् यतः उज्जिहीते (तस्मात्) हनूमत्कथितप्रवृत्तिः भरतः ससैन्यः (सन्) मां प्रत्युद्गतः (इति) शङ्के ।

Since the dust, reddish brown like the red twilight, is rising high in (our) front, I think Bharata, accompanied by the army, is coming to greet me on hearing (my) news conveyed by Hanuman.

विशेषेण रक्ता या सन्ध्या सा इव कपिशं (ताम्रवर्णं) विरक्तसन्ध्याकपिशम् — Reddish brown like the deep-red twilight.

पृथिव्याः इदं पार्थिवम् रजः = The dust of the earth. पुरस्तात् यतः उज्जिहीते = Since it rises in front. लट्-प्र-ए आत्मनेपदि of the root हा with उत्. कुत्सितः हनुः अस्यास्तीति हनूमान्, इति निन्दायाँ मतुप्, One who has an ugly mark in that part of his face called हनु which was caused by the वज्रायुध of Indra. Note the उ of हनु is lengthened by the Sutra — "शरादीनां च"। हनूमता कथिता प्रवृत्तिः यस्मै सः = To whom the news of my arrival was conveyed by Hanuman. Bharadvaja invited Rama to stay in his आश्रम for one night and receive his hospitality. So Rama sent Hanuman in advance to convey the happy news of his return to Bharata and Guha. भरतः ससैन्यः सन् = Bharata along with the army. The army is to give a welcome to Rama that is worthy of a king. मां प्रत्युद्गतः = Has come forward to greet me. शङ्के = I think so. "शङ्काभयवितर्कयोः" (शब्दार्णवः). Here it is used in the sense of वितर्क । Since there is the word यतः in the first half, ततः is implied in the second half by the rule "यत्ततोः नित्यसंबन्धः" ॥ 64

भरतः निर्दुष्टं राज्यं तूर्णमेव प्रत्यर्पयिष्यति–

अद्धा श्रियं पालितसङ्गराय
प्रत्यर्पयिष्यत्यनघां स साधुः ।
हत्वा निवृत्ताय मृधे खरादीन्
संरक्षितां त्वामिव लक्ष्मणो मे ॥ ६५ ॥

अन्वयः— साधुः सः पालितसङ्गराय मे अनघां (संरक्षितां) श्रियं मृधे खरादीन् हत्वा निवृत्ताय मे लक्ष्मणः संरक्षितां (अनघां) त्वाम् इव प्रत्यर्पयिष्यति, अद्धा ।

Surely he, the righteous Bharata is going to give back the faultless and well-protected royal fortune (kingdom) to me who have kept the promise, just as Lakshmana restored you, duly protected and faultless, to me who returned after killing Khara and others in battle.

साधुः=A good man (सज्जनः). सः=Bharata. पालितः सङ्गरः येन तस्मै पालितसङ्गराय=One who has discharged his vow, who kept his promise of living in the forest for fourteen years, मे=To me, अनघां=Faultless, not enjoyed but संरक्षितां=well protected. श्रियं=The royal fortune, kingdom. प्रत्यर्पयिष्यति=Is going to give back, लृट् (2nd future) प्र-ए of ऋ with प्रति-causal. अद्धा=Surely and soon, this is an indeclinable word which has two meanings. सत्यम् and तूर्णम्। "अद्धास्यान्निश्चये तूर्णे" (अजयः) quoted by अरुणगिरिनाथ। "सत्ये त्वद्धाञ्जसा द्वयम्" (अमरः)। Both these meanings are applicable here. Like whom? लक्ष्मणः संरक्षितां अनघां त्वामिव=Just as Lakshmana restored you who were well-proteted and of spotless character. To whom? मृधे खरादीन् हत्वा निवृत्ताय मे=To me who returned after killing Khara and others in battle. मृधे=In battle. खरः आदिः येषां तान्=The 14000 Rakshaas headed by Khara. मे (मह्यं) प्रत्यर्पयिष्यति-The roots meaning 'to give' govern चतुर्थीविभक्ति।

The analogy and the adjectives अनघां and संरक्षितां are very significant. Sita probably had a doubt when Rama said that Bharata was coming with an army as

to whether Bharata would give back the kingdom after enjoying it for 14 years This doubt is cleared with an effective analogy and also by using words which would remove even the slightest doubt in the matter. Sita herself knows how she was well-protected and restored to Rama without any blemish in her by Lakshmana. In the same manner Bharata who is a साधु—a man of righteous conduct—will soon and surely restore the kingdom well protected and not enjoyed by him, and hence अनघाम्. Lakshmana was confident of Rama's success in battle and Bharata was confident of Rama's ability to fulfil his vow. 65

अर्घ्यपाणिः भरतः गुरुं पुरस्कृत्य राममभ्युपगच्छति–

असौ पुरस्कृत्य गुरुं पदातिः
पश्चादवस्थापितवाहिनीकः ।
वृद्धैरमात्यैः सह चीरवासाः
मामर्घ्यपाणिर्भरतोऽभ्युपैति ॥ ६६ ॥

अन्वयः— असौ पदातिः चीरवासाः भरतः पश्चादवस्थापितवाहिनीकः (सन्) गुरुं पुरस्कृत्य वृद्धैः अमात्यैः सह अर्घ्यपाणिः सन् मां अभ्युपैति ।

Walking on foot and wearing bark-garments, Bharata comes forward to greet me with materials of worship on hand, leaving the army behind, keeping the preceptor (Vasishtha) in front and accompanied by his elderly ministers

पदाभ्यां अततीति पदातिः = Walking on foot. चीरं वासः यस्य सः चीरवासाः = Wearing bark garment असौं भरतः = This Bharata, the two adjectives suggest his severe vow. पश्चात् अवस्थापिता वाहिनी येन सः पश्चादवस्थापितवाहिनीकः सन् = Stationing the army behind, to avoid crowd while offering worship to Rama. A Bahuvrihi compound ending in feminine ई takes a final क। गुरुं पुरस्कृत्य = Keeping in front the family preceptor Vasishta पुरः कृत्वा पुरस्-कृत्य, the Visarga of पुरः is changed into स् in the समास. It is the custom to place the गुरु in front while going to offer अर्घ्यम् । वृद्धैः अमात्यैः सह=Along with the elderly ministers. अर्घार्थं (पूजार्थं) उदकं (द्रव्यं) अर्घ्यं, तत् पाणौ यस्य सःअर्घ्यपाणिः = With water and materials of worship in hand. मां अभ्युपैति = Comes towards me, इ to go with अभि and उप-लट्. The aged ministers too were observing the vow of ascetics along with भरत during these fourteen years.

भरतः राज्यसुखमभुञ्जानः असिधाराव्रतं अभ्यस्यतीव—

पित्रा विसृष्टां मदपेक्षया यः
श्रियं युवाप्यङ्कगतामभोक्ता ।
इयन्ति वर्षाणि तया सहोग्रं
अभ्यस्यतीव व्रतमासिधारम् ॥ ६७ ॥

अन्वयः— यः पित्रा विसृष्टां उत्सङ्गगतामपि श्रियं युवापि मदपेक्षया अभोक्ता (सन्) इयन्ति वर्षाणि तया सह उग्रं आसिधारं व्रतं अभ्यस्यति इव ।

Who (Bharata) did not enjoy, though young, even the royal fortune given by his father which reposed on his lap, out of regard for me, and is practising, as it were, the fierce vow of Asidharam (doing penance on the sharp edge of a sword) all these years along with her.

Rama here pays the highest tribute to Bharata who exhibited great self-control even in his youthful age, and, out of his devotion for Rama, practised the most difficult vow of governing the country and at the same time not enjoying the pleasures of kingship which came to him unsought. Moreover, he even made the whole country observe the vow with him. Bharata in Ramayana and Bhishma in Mahabharata are two persons who have exhibited great self-control, and devotion to elders and have made the greatest sacrifice.

यः = Who, पित्रा विसृष्टाम् = Handed down by his father. अङ्कं गताम् अपि = Even though she came under his control (reposed on his lap). श्रियं = The royal fortune. The two adjectives show that he was entitled and it was easy for him to enjoy. युवा अपि = Though he was in his youthful age, this shows his ability to enjoy. Yet मम अपेक्षा मदपेक्षा तया = Out of consideration for me, i e, considering that the kingdom rightly belongs to me and I alone should enjoy it. न भोक्ता अभोक्ता = Who refused to enjoy; this word had to be taken as तृन्नन्त to justify he द्वितीया in श्रियम्. Otherwise (if it is taken as तृजन्त)

it should govern षष्ठी । इयान्ति वर्षाणि = All these years, the द्वितीया is due to "कालाध्वनोरत्यन्तसंयोगे।"— i.e. while refering to time or place of journey which is close by. Here it refers to the time just ending. तया सह = Along with her, the royal fortune, i.e. the people of the kingdom. They too followed their master Bharata voluntarily. उग्रम् = Very severe, fierce. असिधारायाः इदं आसिधारम् व्रतम्—This is a vow very difficult to practise as the name itself suggests – a vow practised on the sharp blade of the sword. It is defined as—"युवा युवत्या सार्धं यन्मुग्धभर्तृवदाचरेत् अन्तर्निवृत्तसङ्गः स्यादासिधारव्रतं हि तत्" । अभ्यस्यति इव = Practises, as it were उत्प्रेक्षालङ्कारः । The idea of a young man having a duly wedded wife by his side practising ब्रह्मचर्यं and making her also voluntarily adopt the same vow is suggested here. The उत्प्रेक्षा suggests that Bharata is doing the impossible. A modern example of a couple observing such a vow is Ramakrishna Paramahamsa and Sarada Devi. Rama concludes his talk to Sita with this verse paying the highest tribute to Bharata. 67

विमानमाकाशाद्भुवमवतरति—

एतावदुक्तवति दाशरथौ तदीया-
मिच्छां विमानमधिदेवतया विदित्वा ।
ज्योतिष्पथादवततार सविस्मयाभि-
रुद्वीक्षितं प्रकृतिभिर्भरतानुगाभिः ॥ ६८ ॥

अन्वयः— दाशरथौ एतावत् उक्तवति (सति) विमानं तदीयां इच्छां अधिदेवतया विदित्वा सविस्मयाभिः प्रकृतिभिः उद्वीक्षितं (सत्) ज्योतिष्पथात् अवततार ।

When Rama (son of Dasaratha) had spoken this much, the aerial car, having understood his (Rama's) desire through its presiding deity, descended from the path of luminaries (the sky) being looked at by the subjects following Bharata who were struck with wonder.

दशरथस्य अपत्यं पुमान् दाशरथिः, तस्मिन् एतत् परिमाणं अस्य इति एतावत् उक्तवति सति=When the son of Dasaratha spoke this much, an example of सतिसप्तमी । उक्तवति–क्तवतुप्रत्ययान्त of वच्, सप्तमी । विमानं तस्य इमां तदीयां इच्छां=His desire. अधिदेवतया. Through its divine form, i.e. presiding deity. Being a celestial object the Vimana has two forms, one the visible gross form and the other the subtle divine form. उभयं हि विमानस्य रूपं, जडं देवतात्मकं च (अरुणगिरिनाथः) विदित्वा=Having undersood, क्त्वा प्रत्ययान्तं of विद् to know. After talking that much to Sita Rama wished to meet Bharata who had come forward to welcome him. The divine Vimana knew his desire and came down. ज्योतिषां पन्थाः ज्योतिष्पथः तस्मात्=From the path of the luminaries, i e. the sky. पथिन् at the end of a compound becomes अकारान्त । अवततार= Descended, लिट्-प्र-ए of तॄ with अव. How it is descended ? उद्वीक्षितं सत्= Being looked up, क्तप्रत्ययान्त of ईक्ष् with उद्

and वि. By whom? भरतं अनुगच्छन्तीति ताभिः भरतानुगाभिः प्रकृतिभिः—By the subjects who were following Bharata. The word प्रकृति here can be taken in its technical sense also—"स्वाम्यमात्यौ पुरं राष्ट्रं कोशदण्डौ सुहृत् तथा"—सप्तैताः प्रकृतयः। In the place of राष्ट्रं some read दुर्गम्। How were they? विस्मयेन सह वर्तन्ते इति ताभिः सविस्मयाभिः—Who were struck with wonder on seeing a Vimana, the type of which they have not seen before. "अदृष्टपूर्वं विमानदर्शनाद्विस्मयसहिताभिः" (नारायणः)। 68

रामः विमानादवततार–

तस्मात्पुरःसरविभीषणदर्शितेन
सेवाविचक्षणहरीश्वरदत्तहस्तः।
यानादवातरददूरमहीतलेन
मार्गेण भङ्गिरचितस्फटिकेन रामः ॥ ६९ ॥

अन्वयः— रामः सेवाविचक्षण [हरीश्वर] दत्तहस्तः (सन्) पुरःसर विभीषणदर्शितेन अदूरमहीतलेन भङ्गिरचितस्फटिकेन मार्गेण तस्मात् यानात् अवातरत्।

Rama to whom a supporting hand was offered by the king of monkeys (Sugriva) who was an adept in serving, got down from the vehicle through the path that was shown by Vibhishana and which, leading close to the earth consisted of a beautiful flight of steps made of crystal.

रामः, सेवायां विचक्षणः यः हरीश्वरः तेन दत्तः हस्तः यस्य तथाभूतः सन्=Sugriva who was an adept in serving Rama extended his right hand to Rama as a support while getting down and he got down holding it. तस्मात् यानात् अवातरत्=Got down from that vehicle, अवातरत्-लङ्-प्र-ए of तृ with अव. । How?—पुरःसरः यः विभीषणः तेन दर्शितेन—Shown by Vibhishana who walked in front because he was quite familier with the पुष्पकविमानम् । Even in familiar places it is the custom for one to point out the path and walk in front of a king. "विभीषणस्य पुरस्सरणं मार्गदर्शनं च पुष्पकप्रदेशाभिज्ञतया" (अरुणगिरिनाथः) "विभीषणेन दर्शितेन, इत इतः स्वामिन् इति वदतेत्यर्थः" (नारायणः) । अदूरं महीतलं यस्यतेन = (The path) which went down very near the earth but did not touch it. The Vimana being celestial will not touch the earth. भङ्गीभिः रचितं स्फटिकं यस्मिन् तेन मार्गेण=Through the path which was made of crystal arranged in the form of steps. 69

रामः गुरुं प्रणम्य भरतं सस्नेहमालिलिङ्ग—

इक्ष्वाकुवंशगुरवे प्रयतः प्रणम्य
स भ्रातरं भरतमर्घ्यपरिग्रहान्ते ।
पर्यश्रुरस्वजत मूर्धनि चोपजघ्रौ
तद्भक्त्यपोढपितृराज्यमहाभिषेके ॥ ७० ॥

अन्वयः— प्रयतः सः इक्ष्वाकुवंशगुरवे प्रणम्य अर्घ्यपरिग्रहान्ते पर्यश्रुः (सन्) भ्रातरं भरतं अस्वजत । तद्भक्त्यपोढ पितृराज्यमहाभिषेके मूर्धनि उपजघ्रौ च ।

He (Rama) who was pious bowed to the preceptor of the Ikshvaku dynasty and (then) at the end of receiving the Arghya (worship), embraced his brother Bharata with tears (of joy) flowing and smelt (him) on the head which discarded (the ceremonial bath of) the grand coronation on the paternal kingdom on account of his (Bharata's) devotion for Rama.

प्रयत: (परिशुद्धान्त:करण:) = Pious, "पवित्रः प्रयतः पूत: ', (अमर:) स: राम: इक्ष्वाकुवंशस्य गुरवे प्रणम्य: = Having bowed to the preceptor of the Ikshvaku race, Vasishta. प्रणम्य — ल्यबन्तं of नम् with प्र. The root नम् governs चतुर्थीविभक्ति— गुरवे। अर्घ्यस्य परिग्रह: = The acceptance of अर्घ्यं i.e. worship offered by Bharata. तस्य अन्ते = As the end of that. परिगतानि अश्रूणि यस्य स: तथाभूत: सन् = With tears of joy flowing from his eyes on account of meeting his dear and virtuous brother after a long time. भ्रातरं भरतं अस्वजत = Embraced his brother Bharata, अस्वजत–लङ्– आत्मनेपदि प्र-ए of स्वञ्ज् to embrace. तस्मिन् (रामे) भक्त्या अपोढ: (परिहृत:) पितु: राज्ये महान् अभिषेक: येन तस्मिन् मुर्धनि = On his head which avoided the grand coronation on the kingdom of his father on account of his devotion to Rama, उपजघ्रौ च = Also smelt, लिट्-प्र-ए of घ्रा with उप, परस्मैपदि। 70

प्रणमत: मन्त्रिवृद्धानन्वग्रहीत् वाचा शुभदृष्टया च–

श्मश्रुप्रवृद्धिजनितानन विक्रियांश्च

प्रक्षान्प्ररोहजटिलानिव मन्त्रिवृद्धान् ।

अन्वग्रहीत्प्रणमतः शुभदृष्टिपातैः
वार्तानुयोगमधुराक्षरया च वाचा ॥ ७१ ॥

अन्वयः— श्मश्रुप्रवृद्धिजनितानन विक्रियान् प्ररोहजटिलान् प्लक्षानिव (स्थितान्) प्रणमतो मन्त्रिवृद्धान् च शुभैः दृष्टिपातैः वार्तानुयोगमधुराक्षरया वाचा च अन्वग्रहीत् ।

He (Rama) also favoured his elderly ministers who saluted him and whose faces had undergone a change by the abundant growth of beards and (hence) who looked like banyan trees with plentiful growth of twigs, with his auspicious looks and with sweetly-worded talk enquiring after their welfare (news).

(रामः) प्रणमतः–शत्रन्त of नम् with प्र. द्वितीया बहुवचनम् = Prostrating, saluting. मन्त्रिणश्च ते वृद्धाश्च मन्त्रिवृद्धाः, तान् च = Also the elderly ministers who saluted him. अन्वग्रहीत् = Favoured, blessed, लुङ्-प्र-ए of ग्रह् with अनु। How did Rama favour them? शुभैः दृष्टिपातैः = By means of his auspicious (kind) glances. वार्तस्य (or वार्तायाः) अनुयोगेन मधुराणि अक्षराणि यस्याः तया वार्तानुयोगमधुराक्षरया वाचा च = And also by talk consisting of sweet words enquiring about their welfare (or news). वार्तं means welfare. वार्ता means news. अनुयोगः = Enquiry. How are the ministers? श्मश्रूणां प्रवृद्धया जनिता आननेषु विक्रिया येषां तान् = In whose faces a change has occured on account of the plentiful growth of beards. The ministers too, like Bharata, were observing a rigourous vow in the absence of Rama and hence have

not had a shave during those 14 years. Hence the growth of long beards which have changed their appearance. As a result they looked like प्ररोहैः जटिलान् प्लक्षानिव = जटाः एषां सन्तीति जटिलाः तान् । प्ररोह means the root-like twigs that grow and hang down from the branches of the banyan trees. The aged ministers with long beards are aptly compared to old banyan trees having matted hair-like long twigs hanging down their branches. The simile is impressive. 71

भरतः सुग्रीवं विभीषणं च ववन्दे–

दुर्जातबन्धुरयमृक्षहरीश्वरो मे
पौलस्त्य एष समरेषु पुरः प्रहर्ता ।
इत्यादृतेन कथितौ रघुनन्दनेन
व्युत्क्रम्य लक्ष्मणमुभौ भरतो ववन्दे ॥ ७२ ॥

अन्वयः— अयं मे दुर्जातबन्धुः ऋक्षहरीश्वरः । एषः समरेषु पुरः प्रहर्ता पौलस्त्यः । इति आदृतेन रघुनन्दनेन कथितौ उभौ लक्ष्मणं व्युत्क्रम्य भरतो ववन्दे ।

This is my friend in distress, the king of bears and monkeys. This is the descendant of Pulastya who strikes in front of battles (first in battles). Thus being introduced by Rama with due affection and regard, Bharata saluted both (of them) by passing (superseding, Lakshmana

अयं मे दुर्जति (व्यसने) वन्धुः, ऋक्षाणां हरीणां च ईश्वरः — This is my friend in adversity, the king of bears and monkeys. एषः समरेषु पुरः प्रहर्ता. पुलस्त्यस्य गोत्रापत्यं पुमान् पौलस्त्यः = This is the foremost striker in battles, the descendant of Pulastya इति = Thus. आदृतेन = कर्तरिक्तप्रत्ययान्त of दृ with आ — With regard and love रघुनन्दनेन कथितौ = Told, introduced by Rama. भरतः लक्ष्मणं व्युत्क्रम्य उभौ (सुग्रीवविभीषणौ) ववन्दे — Bharata saluted both Sugriva and Vibhishana leaving Lakshmana who was next in order to Rama. After saluting Rama, Bharata was naturally eager to greet Lakshmana but when Rama intervened and introduced his two newly acquired allies, Bharata reversed the order and saluted them leaving Lakshmana to be met later, The words व्युत्क्रम्य लक्ष्मणं mean only this much. They should not be taken to mean 'without saluting Lakshmana' because Bharata, being elder to Lakshmana would not salute him. "व्युत्क्रम्य प्रणतं लक्ष्मणं अनादृत्येत्यर्थो व्याख्येयः । लक्ष्मणमवन्दित्वेत्यर्थः उपेक्ष्यः । भरतस्य ज्येष्ठत्वात्" (अरुणगिरिनाथः). "व्युत्क्रम्य आलिङ्गनादिभिरसंभाव्य" (मल्लिनाथः).

तदनन्तरं भरतः लक्ष्मणेन सङ्गतः—

सौमित्रिणा तदनु संससृजे सचैन-
मुत्थाप्य नम्रशिरसं भृशमालिलिङ्ग ।
रूढेन्द्रजित्प्रहरणव्रणकर्कशेन
क्लिश्यन्निवास्य भुजमध्यमुरःस्थलेन ॥ ७२ ॥

अन्वय.— तदनु सः सौमित्रिणा संससृजे। नम्रशिरसं एनं उत्थाप्य रूढेन्द्रजित्प्रहरणव्रणकर्कशेन अस्य उरःस्थलेन भुजमध्यं (स्वस्य) क्लिश्यन् इव भृशं आलिलिङ्ग च।

After that he came into contact (joined) with the son of Sumitra and raising him whose head was bent low, embraced him tightly, paining his breast, as it were, with his (Sumitra's) chest which was rough by the deep scars caused by the weapons of Indrajit.

तदनु=After saluting Sugriva and Vibhishana, सः–He, Bharata. सुमित्रायाः अपत्यं पुमान् तेन सौमित्रिणा संससृजे—लिट् आत्मनेपदि प्र-ए of सृज् with सम्=Came into contact with, joined with the son of Sumitra, i.e. Lakshmana. नम्रं शिरः यस्य तं नम्रशिरसं एनम्=This man (Lakshmana) whose head was bent low in salutation, object of उत्थाप्य and आलिलिङ्ग । उत्थाप्य=Having raised, ल्यबन्तमव्ययं of स्था with उत् causal. रूढानि इन्द्रजितः प्रहरणैः (कृतानि) व्रणानि, तैः कर्कशेन अस्य उरःस्थलेन=By his (Lakshmana's) chest which was rough by the scars of wounds inflicted by the weapons of Indrajit. This suggests the heroism and the difficult task achieved by Lakshmana. (स्वस्य) भुजमध्यम्=His own breast, the part of the body between the hands, भुजयोः मध्यं । क्लिश्यन् इव=Paining, as it were, शत्रन्त of क्लिश्. भृशं=Tightly. आलिलिङ्गं च=Also embraced, लिट्-प्र-ए of लिग् with आ । सः भरतः सौमित्रिणा संससृजे च संसर्गमगात् च । संसर्गप्रकारमाह-नम्रशिरसं एनमुत्थाप्य भृशमालिलिङ्ग इति। (नारायणः)। संससृजे सङ्गतः । प्रणतमेनं सौमित्रिं भृशं आलिलिङ्ग च (मल्लिनाथः).

The above interpretation of this verse abopted both by Mallinatha and Arunagirinatha is definitely far-fetched. The simple and straight-forward interpretation will be—तदनु (भरतः) सौमित्रिणा संससृजे । स च सौमित्रिश्च नम्रशिरसं एनं भरतं उत्थाप्य रूढेन्द्रजित्प्रहरणव्रणकर्कशेन (आत्मनः) उरःस्थलेन अस्य भरतस्य भुजमध्यं क्लिश्यन् इव भृशं आलिलिङ्ग। This interpretation is rejected because Bharata being the elder brother of Lakshmana cannot be made to salute him. "अन्यथा पूर्वोक्त्तं भरतस्य ज्यैष्ठयं विरुध्येत" (मल्लिनाथः) । "भरतस्य ज्येष्ठत्वात् । एवमुत्तरत्राप्यवसेयम्"—Arunagirinatha in the previous verse. Moreover, if it was the intention of Kalidasa to make Bharata salute Lakshmana he would have used the expressions like ववन्दे or ननाम and not संससृजे and आलिलिङ्ग. Just as Rama, the elder brother greeted Bharata by an embrace. "पर्यश्रुरस्वजत", so also Bharata greeted Lakshmana with an embrace "भृशमालिलिङ्ग" । It is also quite natural that लक्ष्मण prostrated to him even before he saluted Sugriva. Hence the interpretation of Arunagirinatha in the previous verse—"व्युत्क्रम्य प्रणतं लक्ष्मणं अनादृत्येत्यर्थः" Commentators have interpreted the Ramayana verse—"ततो लक्ष्मणमासाद्य वैदेहीं च परंतपः । अभिवाद्य ततः प्रीतः भरतो नाम चाब्रवीत्" in the above lines only. There Bharata greets सुग्रीव, विभीषण and others only after embracing लक्ष्मण and saluting वैदेही । 73

वानरप्रमुखाः मनुष्यवपुः कृत्वा गजानारुरुहुः—

रामाज्ञया हरिचमूपतयस्तदानीं
कृत्वा मनुष्यवपुरारुरुहुर्गजेन्द्रान् ।

तेषु क्षरत्सु बहुधा मदवारिधाराः ।
शैलाधिरोहणसुखान्युपलेभिरे ते ॥ ७४ ॥

अन्वयः—तदानीं हरिचमूपतयः रामाज्ञया मनुष्यवपुः कृत्वा गजेन्द्रानारुरुहुः । तेषु बहुधा मदवारिधाराः क्षरत्सु (सत्सु) ते शैलाधिरोहणसुखान्युपलेभिरे ।

Then, at the command of Rama, the leaders of monkey army assumed human body and mounted on stately elephants; and when those elephants poured forth streams of rut from several parts (of their body) they (the monkey-lords) enjoyed the pleasures of climbing mountains.

तदानीं रामस्य आज्ञया, हरीणां (वानराणां) चमूः, तस्याः पतयः= The commanders of the monkey army. मनुष्यवपुः कृत्वा= Assuming human forms. गजानां इन्द्रान् (गजश्रेष्ठान्) आरुरुहुः— लिट्-प्र-ब of रुह् with आ = Got upon the stately elephants which came along with the army of Bharata. तेषु (गजेन्द्रेषु) बहुधा (करकटादिस्थानेभ्यः), मदस्य वारीणि तेषां धाराः क्षरत्सु सत्सु= When those elephants poured forth streams of rut from several parts of their body. It is said rut flows from seven parts of an elephant's body—"करात् कटाभ्यां मेढ्राच्च नेत्राभ्यां च मदच्युतिः"। ते, शैलानां अधिरोहणेन (यानि) सुखानि तानि= The pleasures of climbing up the mountains. उपलेभिरे= Attained, enjoyed—लिट्-प्र-ब of लभ् with उप। The huge elephants with rut flowing from different parts resembled the mountains with streams and water-

falls. That gave the monkeys accustomed to climb and sit on mountains the same pleasures while seated on elephants. 74

विभीषणोऽपि सानुगः रथान् आरुरोह–

सानुप्लवः प्रभुरपि क्षणदाचराणां
भेजे रथान्दशरथप्रभवानुशिष्टः ।
मायाविकल्परचितैरपि ये तदीयैः
न स्यन्दनैस्तुलितकृत्रिमभक्तिशोभाः ॥ ७५ ॥

अन्वयः— सानुप्लवः क्षणदाचराणां प्रभुरपि दशरथप्रभवानुशिष्टः रथान् भेजे, ये (रथाः) मायाविकल्परचितैः तदीयैः स्यन्दनैः तुलितकृत्रिमभक्तिशोभाः न (भवन्ति) ।

Commanded by the son of Dasaratha (Rama) the king of the Rakshasas also, along with his followers, occupied the chariots the beauty of whose artificial designs was not equalled by his own chariots even though they were created by various magical devices.

अनुप्लवैः (अनुगैः) सह वर्तत इति सानुप्लवः क्षणं ददातीति क्षणदा (रात्रिः) तस्यां चरन्तीति क्षणदाचराः, तेषां प्रभुः अपि = The lord of the demons (those who roam at night), Vibhishana also along with his followers. प्रभवत्यस्मादिति प्रभवः (जनकः) दशरथः प्रभवः यस्य तेन अनुशिष्टः = Commanded by the son of Dasaratha, Rama. रथान् भेजे = Occupied chariots. भेजे,

लिट् प्र-ब of भज् to obtain. ये—Which chariots. मायायाः विकल्पाः, तैः रचितैः अपि, तस्य इमे तदीयाः तैः स्यन्दनैः=By the chariots of Vibhishana at Lanka which were created by the employment of a variety of magical powers and hence supposed to be much superior to those created by human effort. तुलिता कृत्रिमा भक्तीनां शोभा येषां ते तुलितकृत्रिमभक्तिशोभाः न (भवन्ति)=Do not become equal in beauty of whose designs is secured by human effort. क्रियया निर्वृत्ता कृत्रिमा । 75

अथ पुनरपि रामः विमानमारुरोह—

भूयस्ततो रघुपतिर्विलसत्पताक-
मध्यास्त कामगति सावरजो विमानम् ।
दोषातनं बुधबृहस्पतियोगदृश्यः
तारापतिस्तरलविद्युदिवाभ्रवृन्दम् ॥ ७६ ॥

अन्वयः— ततो रघुपतिः सावरजः (सन्) विलसत्पताकं कामगति विमानं भूयः बुधबृहस्पतियोगादृश्यः तारापतिः दोषातनं तरलविद्युत् अभ्रवृन्दमिव अध्यास्त ।

Then the lord of the Raghus, along with his younger brothers (Bharata and Lakshmana) again occupied the aerial car which had a fluttering flag and which travelled according to his desire, just as the moon (the lord of stars) beautiful on account of his union with Mercury and Jupiter, occupied

(got into) a group of nocturnal clouds possessed of unsteady lightning (and which moved at its free will).

ततः रघूणां पतिः अवरजाभ्यां सह वर्तत इति सावरजः (सन्)= Then the king of Raghus accompanied by his younger brothers—Bharata and Lakshmana. विलसन्ती पताका यस्य तत् विलसत्पताकम् = Whose flag was fluttering. कामेन गच्छतीति कामगति=Which moves according to the wish (of the owner)—both adjectival to विमानं=The aerial car. भूयः= Again, अध्यास्त=Occupied, seated himself, लङ्-प्र-ए of आस् with अधि । The root आस् prefixed with अधि governs द्वितीया—विमानम् in the place of सप्तमी–विमाने. Satrughna is not mentioned anywhere in this context because he has gone to the city of Ayodhya to make arrangements for the reception of Rama. The beauty of Rama seated along with his two brothers in the aerial car with its flag fluttering is impressed in the mind by a beautiful analogy set out in the second half of the verse. बुधबृहस्पतिभ्यां योगेन द्रष्टुं योग्यः दृश्यः बुधबृहस्पति-योगदृश्यः=Worth seeing, beautiful on account of his union (conjunction) with Mercury and Jupiter, तारापतिः= The lord of stars, ताराणां पतिः, the moon. दोषा=At night, an indeclinable word. दोषा भवं दोषातनम्=Born (seen) at night, तरला विद्युत् यस्मिन् तत्=which is possessed of unsteady lightning, both adjectival to अभ्राणां वृन्दम् अभ्रवृन्दं इव=Like a group of clouds, object of अध्यास्त । Rama's occupying the Vimana was like the moon occupying (getting into) a group of clouds at night when alone it will be beautiful to look at. बुध and बृहस्पति which

are said to be the friendly planets of the moon correspond to the two brothers and the unsteady lightning to the fluttering flag. In a sense the cloud also is कामगति—moving at its own free will. 76

तत्र विमाने भरतः सीतां ववन्दे—

तत्रेश्वरेण जगतां प्रलयादिवोर्वीं
वर्षात्ययेन रुचमभ्रघनादिवेन्दोः ।
रामेण मैथिलसुतां दशकण्ठकृच्छ्रात्-
प्रत्युद्धृतां धृतिमतीं भरतो ववन्दे ॥ ७७ ॥

अन्वयः— तत्र जगतां ईश्वरेण प्रलयादुर्वीमिव, वर्षात्ययेन अभ्रघनात् इन्दोः रुचमिव, रामेण दशकण्ठकृच्छ्रात् प्रत्युद्धृतां धृतिमतीं मैथिलसुतां भरतो ववन्दे ।

There (in the Vimana) Bharata prostrated before the firm-willed (cheerful) daughter of the king of Mithila who was redeemed from the danger of Ravana (the ten-headed) by Rama like the earth was lifted up from (the water of) deluge by the lord of the worlds (Vishnu) and like the lustre (brightness) of the moon is recovered from the group of clouds by the advent of Autumn (the end of rains)

तत्र = There, inside the Vimana, रामेण दशकण्ठ एव कृच्छ्रं (सङ्कटं) तस्मात्, प्रत्युद्धृताम् —क्तप्रत्ययान्त of धृ with उत् and प्रति to lift up. प्रशस्ता धृतिः यस्याः तां धृतिमतीम् मिथिलानां राजा

मैथिलः, तस्य सुताम् . भरतः ववन्दे = Bharata saluted (prostrated before) the cheerful (firm-willed) daughter of the king of Videha, Sita, who was redeemed from the difficulty (danger) in the form of the ten headed Ravana by Rama. Ravana himself was the danger from which she was saved by Rama. धृतिमतीं is interpreted as 'सन्तोषवतीं' cheerful by मल्लिनाथ while अरुणगिरिनाथ interprets it as "अचलनीयव्यवसायाम्"— who was in her determination, which appears to be more appropriate in the context. This quality of Sita's firmess is again mentioned in the next verse and that commands the respect and devotion of Bharata –"अचलनीयव्यवसायामिति भक्त्यतिशयहेतुः" (अरुणगिरिनाथः). In the matter of redeeming Sita from danger two similes are employed in the first two lines of the verse. जगतां ईश्वरेण = By the lord of the worlds. Vishnu in his incarnation as Varaha, प्रलयात् (प्रत्युद्धृतां) उर्वीं इव = Like the earth which was redeemed from the waters of deluge into which she sank. This simile suggests that only Rama, an incarnation of Vishnu, could have saved Sita. 'अत्राद्योपमानेन उद्धरणस्य अन्यदुष्करत्वं ध्वन्यते" (अरुणगिरिनाथः) । वर्षाणां अत्ययेन = By the end of the rainy season, i.e. by the advent of Autumn. अभ्राणां (मेघानां) घनात् (समूहात्) अभ्रघनात् (उद्धृतां) इन्दोः रुचमिव=Like splendour of the moon redeemed from the group of clouds. This simile suggests the redemption of Sita is for the happiness of the whole world. "द्वितीयेनोपमानेन विश्वसौख्यहेतुत्वं ध्वन्यते" (अरुणगिरिनाथः). The comparison to the earth may also suggest her patience and to the splendour of the moon may suggest her purity.

77

भरतस्य शिरः सीतायाः चरणयुगं च अन्योन्यपावनमभूत्–

लङ्केश्वरप्रणतिभङ्गदृढव्रतं तत्
वन्द्यं युगं चरणयोर्जनकात्मजायाः ।
ज्येष्ठानुवृत्तिजटिलं च शिरोऽस्य साधोः
अन्योन्यपावनमभूदुभयं समेत्य ॥ ७८ ॥

अन्वयः— लङ्केश्वरप्रणतिभङ्गदृढव्रतं (अत एव) वन्द्यं तत् जनकात्मजायाः चरणयोः युगं ज्येष्ठानुवृत्तिजटिलं साधोः अस्य शिरश्च (इति) उभयं समेत्य अन्योन्यपावनं अभूत् ।

That pair of feet of Janaka's daughter fit to be worshipped on account of its firm vow of rejecting the salutation of the king of Lanka, and the head of this pious man (Bharata) which became possessed of matted hairs on account of devotion for (following) his elder brother, both these having come to-gether (closely) purified each other (became purifiers of each other).

This is a beautiful verse where Kalidasa brings out the greatness of Bharata and Sita in a brief but effective manner. When Bharata prostrated before Sita his head came into contact with her feet. A sacred object purifies anything that comes in contact with it. Here, since both objects—Bharata's head and Sita's feet—were sacred, Kalidasa says that they purified each other. What made them sacred is told in a most touching manner.

लङ्केश्वरस्य प्रणतीनां भङ्गेन (निरासेन) दृढव्रतं, अत एव वन्द्यं जनकात्मजायाः चरणयोः युगम् = The pair of feet of Sita was firm in maintaing her vow of पातिव्रत्यम् and hence firmly rejected the prostrations of Ravana. Since the feet strictly observed the vow of rejecting the repeated prostrations of Ravana they became sacred and वन्द्यं = Fit to be worshipped वन्दितुं योग्यम् वन्द्यम् । ज्येष्ठस्य अनुवृत्या जटा अस्य सञ्जाता इति जटिलं ज्येष्ठानुवृत्तिजटिलम् अस्य साधोः शिरश्च= The head of this pious man, Bharata which came to possess matted hairs on account of his following the vow of his brother. इति उभयम् = These two objects— the head and pair of the feet समेत्य = Having come together, ल्यबन्तमव्ययं of इ with सम्. अन्योन्यस्य पावनम् अभूत् = Became the sanctifier of each other. काव्यलिङ्गं अन्योन्यं च ।

रामः प्रकृतिपुरःसरः साकेतोपवनमाससाद–

क्रोशार्धं प्रकृतिपुरस्सरेण गत्वा
काकुत्स्थः स्तिमितजवेन पुष्पकेण ।
शत्रुघ्नप्रतिविहितोपकार्यमार्यः
साकेतोपवनमुदारमध्युवास ॥ ७९ ॥

अन्वयः— आर्यः काकुत्स्थः प्रकृतिपुरःसरेण स्तिमितजवेन पुष्पकेण क्रोशार्धं गत्वा शत्रुघ्नप्रतिविहितोपकार्यं उदारं साकेतोपवनं अध्युवास ।

After proceeding half a Krosa (about a mile) by Pushpaka which had the subjects marching in front and the speed of which was reduced, the respectable descendant of

Kakutstha stayed in the huge garden of Ayodhya where tents were put up by Satrughna.

आर्यः, ककुत्स्थस्य गोत्रापत्यं पुमान् काकुत्स्थः, प्रकृतयः पुरःसर्यः यस्य तेन पुष्पकेण क्रोशस्य अर्धं क्रोशार्धं गत्वा = The venerable descendant of Kakutstha, Rama having proceeded half a Krosa by Pushpaka Vimana in front of which the subjects marched and for their sake, स्तिमितः (मन्दीकृतः) जवः यस्य तेन (पुष्पकेण) = the speed of which was reduced शत्रुघ्नेन प्रतिविहिताः उपकार्याः यस्मिन् तत् शत्रुघ्नप्रतिविहितोपकार्यं उदारं (महत्) साकेतस्य अयोध्यायाः उपवनं अध्युवास = Stayed in the garden of Ayodhya which was large (उदारम्) and in which tents (उपकार्याः) were put up by Satrughna for Rama to stay, receive the people and take some rest before entering the city. Since शत्रुघ्न was put in charge of the arrangements for the grand reception which Bharata wanted to give to Rama, he did not go forward along with Bharata to welcome Rama earlier. अध्युवास = लिट्-प्र-ए of वस् with अधि । The root वस् prefixed with अधि governs द्वितीया instead of सप्तमी. उपवनं अध्युवास— उपवने उवास ।

इति श्रीरघुवंशे महाकाव्ये कालिदासकृतौ
दण्डकाप्रत्यागमनो नाम त्रयोदशः सर्गः ।

The end of Canto 13

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APPENDIX—I

METRES EMPLOYED IN THIS CANTO

The number of metres employed in this canto are five. They are: 1) इन्द्रवज्रा, 2) उपेन्द्रवज्रा, 3) उपजातिः, 4) वसन्ततिलका and 5) प्रहर्षिणी । Each of the first three metres which are used in 67 Verses from the beginning have eleven syllables in each line and all the four lines are of equal length. These three metres which have a smooth and easy flow are particularly suited to describe the aerial trip. They differ very little from each other and the third is only a combination of the first and the second. They are defined as follows:

1) स्यादिन्द्रवज्रा यदि तौ जगौ गः ।

2) उपेन्द्रवज्रा जतजास्ततो गौ ।

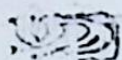
3) अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ।

Indravajra is used is nine verses. Nos. 2, 16, 23, 27, 36, 38, 47, (2 and 65; Upendravajra in three verses—Nos. ९, 19 and 49; and Upajati in the rest fifty-five verses of the first 67.

When the aerial car descends from the sky and a grand reception is given to Rama, the metre is changed to a longer one with 14 syllables in each line called वसन्ततिलका which is quite suitable to the theme described in eleven verses from 68 to 78. This metre is defined thus –

उक्ता वसन्ततिलका तभजाजगौ गः ।

The canto ends in verse 79 with a metre having 13 syllables in each line called प्रहर्षिणी । The event described here is a cheerful one and the metre chosen is very appropriate at the end of the canto.

Definition—म्नौ ज्रौ गस्त्रिदशयतिः प्रहर्षणीयम्

APPENDIX—II

MODEL QUESTIONS

I Essays: General and Textual—(Refer to introduction and Translation for answers).

1) Set forth briefly Kalidasa's description of the Ocean. (Verses 2 to 17)

2) Give a geographical account of the country traversed by Rama in Pushpaka Vimana.

3) Briefly describe the various objects and places of interes tpointed out to Sita by Rama on his way from Lanka to Ayodhya.

4) Write a short note on the life and austerities of the sages in the Dandaka forest as described by Rama. (Verses 22 and 36 to 46 and 50 to 53)

5) Give an account of Rama's arrival at the outskirts of Ayodhya and the grand reception accorded by Bharata. (Verses 64 to 69)

6) Describe Rama's life in separation on the Mountain Malyavan and on the banks of the lake Pampa. (Verses 26 to 32)

7) Write a short essay on the Pushpaka Vimana as conceived by Kalidasa and its flight through the sky.

8) Write an essay on the impression you get of the hermitages of ancient India from this canto.

9) Write an appreciative note on Kalidasa's description of nature as gleaned from this canto.

10) Write an essay on the poetical merits of the 13th canto of Raghuvamsa citing suitable illustrations to support your view.

11) Write a note on the similes employed in the 13th canto of Raghuvamsa.

II. *Short Essay Questions*: *Refer to Translation and Notes.*

1) State how Kalidasa has equated the ocean with Vishnu.

2) "आभाति भूयिष्ठमयं समुद्रः प्रमथ्यमानो गिरिणेव भूयः"– How? Explain the idea.

3) How the ocean is spoken as "अनन्यसामान्यकलत्रवृत्तिः"?

4) Point out how the ocean is described as a benefactor and शरण्य.

5) Point out how the "वेलानिलः" and "आकाशवायुः" serve Sita.

6) How did the creepers and deer of the Dandaka forest indicate the path through which Sita was carried away by Ravana ?

7) What are thoughts roused in Rama's mind at the sight of Malyavan, or Pampa, or Panchavati.

8) Write short notes on: 1) अगस्त्यः 2) शातकर्णिः 3) सुतीक्ष्णः 4) शरभङ्गः 5) अत्रिः 6) अनसूया ।

9) Describe चित्रकूट and the वटवृक्ष known as श्याम.

10) How does Kalidasa describe the confluence of गङ्गा and यमुना ?

11) What are the thoughts roused in Rama's mind at the sight of सरयूः ?

12) Give an account of the tribute paid to Bharata by Rama.

13) How does Rama introduce सुग्रीव and विभीषण to Bharata ?

14) "मन्त्रिवृद्धान् अन्वग्रहीत्"—How ?

15) "शैलाधिरोहणसुखान्युपलेभिरे ते"—Who and How ?

16) "अन्योन्यपावनमभूदुभयं समेत्य"— What is that उभय and how it became अन्योन्यपावनम् ?

17) What is the poetic reason given for the silence of the single नूपुर obtained by Rama ?

18) What is meant by आसिधारव्रतम् ?

III *Annotate: Refer to Translation and Notes.*

1) पूर्वैः किलायं परिवर्धितो नः।
2) नृपा इवोपप्लविनः परेभ्यो धर्मोत्तरं मध्यममाश्रयन्ते।
3) पिबत्यसौ पाययते च सिन्धूः।
4) नवं पयो यत्र घनैर्मया च त्वद्विप्रयोगाश्रु समं विसृष्टम्
5) स्मरामि वानीरगृहेषु सुप्तः।
6) घ्रात्वा हविर्गन्धि रजोविमुक्तः समश्नुते मे लघिमानमात्मा।
7) समाधिभीतेन किलोपनीतः पञ्चाप्सरोयौवनकूटबन्धम्।
8) नालं विकर्तुं जनितेन्द्रशङ्कं सुराङ्गनाविभ्रमचेष्टितानि।
9) सभाजने मे भुजमूर्ध्वबाहुः सव्येतरं प्राध्वमितः प्रयुङ्क्ते।
10) चिराय संतर्प्य समिद्भिरग्नि यो मन्त्रपूतां तनुमप्यहौषीत्।
11) निवातनिष्कम्पतया विभान्ति योगाधिरूढा इव शाखिनोऽपि।
12) कैकेयि कामाः फलितास्तवेति।
13) सामान्यधात्रीमिव मानसं मे संभावयत्युत्तरकोसलानाम्।
14) हत्वा निवृत्ताय मृधे खरादीन् संरक्षितां त्वामिव लक्ष्मणो मे।
15) व्युत्क्रम्य लक्ष्मणमुभौ भरतो ववन्दे।
16) इयन्ति वर्षाणि तयासहोग्रमभ्यस्यतीव व्रतमासिधारम्।
17) दोषातनं बुधबृहस्पतियोगदृश्यः तारापतिस्त्वरलविद्युदिवाभ्रवृन्दम्।
18) अन्योन्यपावनमभूदुभयं समेत्य।
19) दूरे वसन्तं शिशिरानिलैर्मां तरङ्गहस्तैरुपगूहतीव।
20) विष्णोरिवास्यानवधारणीयमीदृक्तया रूपमियत्तया वा।
21) आभाति भूयिष्ठमयं समुद्रः प्रमथ्यमानो गिरिणेव भूयः।

IV Explain fully: Refer to Tronslaton and Notes.

1) वैदेहि पश्यामलयाद्विभक्तं ... ((Sloka 2)
2) सैषा स्थली यत्र विचिन्वता त्वां .... (Sloka 23)
3) इमं तटाशोकलतां च तन्वीं ... (Sloka 32)
4) भ्रूभेदमात्रेण पदान्मघोनः ... (Slaka 36)
5) छायाविनीताध्वपरिश्रमेषु ... (Sloka 46)
6) अनिग्रहत्रासविनीतसत्त्वं ... (Sloka 50)
7) त्वया पुरस्तादुपयाचितो यः ... (Sloka 53)
8) समुद्रपत्न्योर्जलसन्निपाते ... (Sloka 58)
9) पयोधरैः पुण्यजलाङ्गनानां ... (Sloka 60)
10) श्मश्रुप्रवृद्धि जनिताननविक्रियांश्च... (Sloka 71)
11) तत्नेश्वरेण जगतां प्रलयादिवोर्वी ... (Sloka 77)

V a) Write grammatical notes on: (Refer to Notes)

1) आ मलयात् 2) अमुं अधिशेते 3) पथा सञ्चरते 4) महेन्द्रद्विपदानगन्धिः 5) आश्रममण्डलानि अध्यासते 6) त्वया विना 7) परिरब्धुकामः 8) प्रभ्रंशयां यो नहुषं चकार 9) ललाटंतपः 10) सुगन्धि 11) तत्त्वाववोधेन विना 12) अयोध्यां अनु 13) मे प्रत्यर्पयिष्यति 14) श्रियं अभोक्ता 15) इयन्ति वर्षाणि 16) ज्योतिष्पथात् 17) विमानं अध्यास्त 18) इक्ष्वाकुवंशगुरवे प्रणम्य 19) उपवनं अध्युवास ।

b) Give the विग्रहवाक्य *of the following:*

1) गुणज्ञः 2) शरत्प्रसन्नम् 3) अबिन्धनम् 4) ईदृक्कया 5) पक्षच्छिदा 6) धर्मोत्तरम् 7) प्रकृतिप्रगल्भाः 8) विवृताननत्वात् 9) प्रवृत्तमात्रेण 10) अयश्चक्रानि भस्य 11) आयताक्षि 12) चीरभृतः 13) अम्बरलेखि 14) अर्धोद्गतकेसरम् 15) स्थानपरिग्रहः 16) त्रेताग्निधूमाग्रम् 17) सव्येतरम्

18) वाचंयमत्वात् 19) त्र्यम्बकमौलिमालाम् 20) मुक्तामयी 21) प्रियमानसानाम् 22) पुण्यतरीकृतानि ।

c) Give one word for the following:

1) फेनाः अस्य सन्ति इति 2) यष्टुं इच्छुः 3) मेधं अर्हति इति 4) शरणे साधुः 5) शतम् शतम् 6) स्वं अनतिक्रम्य 7) गोदायाः समीपे 8) भूमौ भवः 9) चन्द्रमसः इयम् 10) वन्दितुं योग्यम् ।

d) Identify the grammatical form:

1) विगाहमानः 2) अवदारयद्भिः 3) दधति 4) पाययते 5) अमी 6) पातुम् 7) पर्यस्तम् 8) प्रमथ्यमानः 9) कुरुष्व 10) अदृश्यत 11) घ्रात्वा 12) अक्षिणोत् 13) मघोना 14) अहौषीत् 15) उपजघ्नौ 16) विहाय ।

e) Change the voice:

कर्तरिप्रयोगः (Active voice)	कर्मणिप्रयोगः & भावेप्रयोगः (Passive & Impersonal voices)
1) रामाभिधानः हरिः जायां उवाच	—रामाभिधानेन हरिणा जाया ऊचे ।
2) अबिन्धनं वह्निं असौ बिभर्ति	—अबिन्धनः वह्निः अनेन भ्रियते ।
3) अयं प्रह्लादनं ज्योतिः अजीजनत्	—अनेन प्रह्लादनं ज्योतिः अजनि ।
4) महीध्राः एनं आश्रयन्ते	—महीध्रैः एषः आश्रियते ।
5) अमी जलप्रवाहान् ऊर्ध्वं वितन्वन्ति	—अमीभिः जलप्रवाहाः ऊर्ध्वं वितन्यन्ते ।
6) मणयः एतान् व्यञ्जयन्ति	—मणिभिः एते व्यज्यन्ते ।
7) अहं नूपुरमपश्यम्	—मया नूपुरमदृश्यत ।
8) घनाः नवं पयः विसृष्टवन्तः	—घनैः नवं पयः विसृष्टम् ।

9) एषः भुजं प्रयुङ्क्ते —अनेन भुजः प्रत्युज्यते ।
10) सुमन्त्रः अरुदत् —सुमन्त्रेण अरुद्यत ।
11) आप्तवाचः उदाहरन्ति —आप्तवाग्भिः उदाह्रियते ।
12) या जलानि वहति —यया जलानि उह्यन्ते ।
13) सः एनं आलिलिङ्ग —तेन एषः आलिलिङ्गे ।
14) भरतः मैथिलसुतां ववन्दे —भरतेन मैथिलसुता ववन्दे ।
15) काकुत्स्थः उपवनं अध्युवास —काकुत्स्थेन उपवनं अध्यूषे ।

f) Give the meaning and use in sentences of your own :

1) मिथः 2) अच्छम् 3) द्विधा 4) कथंचित् 5) सहसा 6) वेला 7) पुरा 8) समम् 9) अलम् 10) अधुना 11) कच्चित् 12) अद्धा 13) दोषा 14) अन्यत्र 15) भूयः 16) जवः 17) किल 18) एतावत् ।

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